

CONTRA

111

Cim 44  $\frac{i}{2}$  (2)

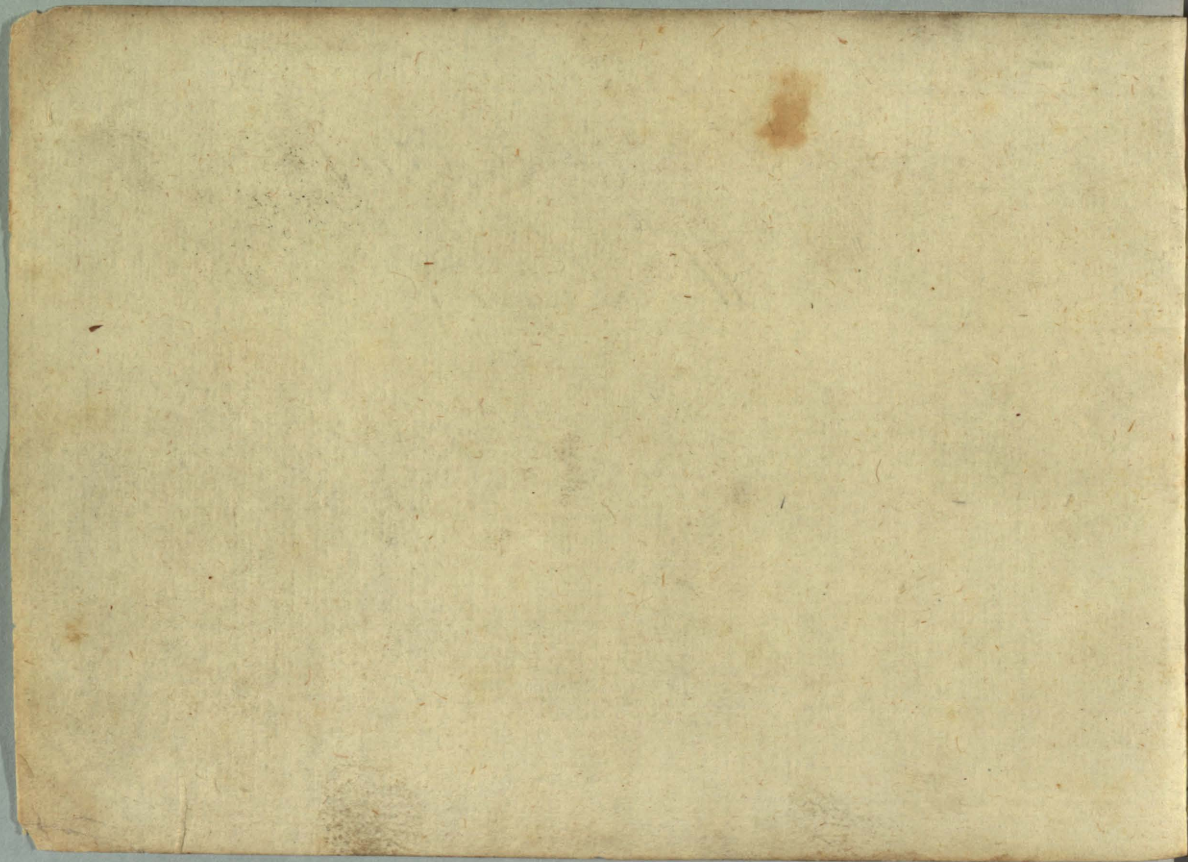


= 40<sup>o</sup> Art / 40<sup>o</sup> / 2



Contra (= Altus)

II. Luvd.



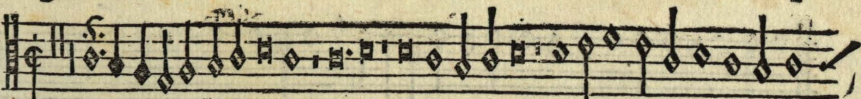
Adotetti libro primo.





Per lignum salui facti sumus	2
Miserere mei deus	2
De profundis clamaui ad te	5
O admirabile cōmertium	6
Quando natus est	6
Rubum quem viderat moyses	7
Germinauit radix iesse orta est	7
Ecce Maria genuit nobis saluatore	8
Emendemus in melius	9
Felix nāq; es sacra virgo Maria	10
Longaudentes exultemus	11
Queramus cū pastoribus	12
Nuptie facte sunt in Cana Galilee	14
Tua est potentia	15
Inuiolata integra ⁊ casta	15

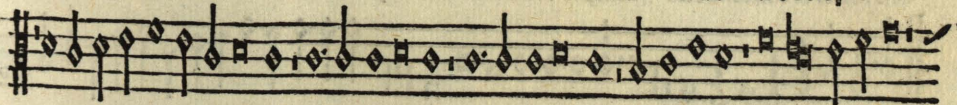




Er lignum salui facti sumus salui facti sumus



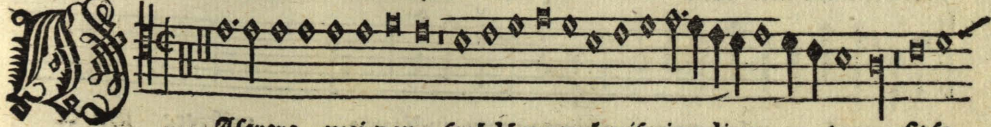
Et p̄ sanctā crucem liberati sumus liberati sumus fruct⁹ arborisj



seduxit nos filius dei redemit nos alleluia



allelu ia allelu ia allelu ia

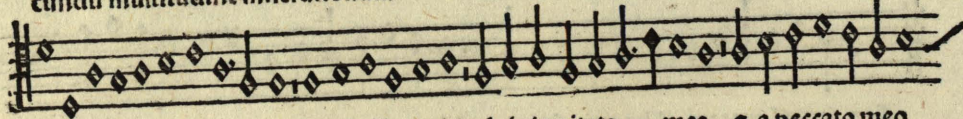


Iferere mei deus secundū magnā misericordiam tuam. Et se  
cc ii





cundū multitudinē miserationum tuarum dele iniquitatem me



am misere mei deus Ampli<sup>9</sup> lava me ab iniquitate mea ⁊ a peccato meo



munda me misere mei deus Ego cogno

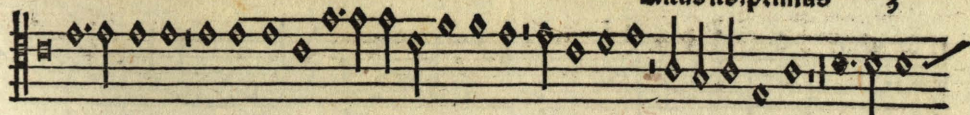


sco misere mei deus Tibi soli peccaui ⁊ malum corā te feci vt iustifi

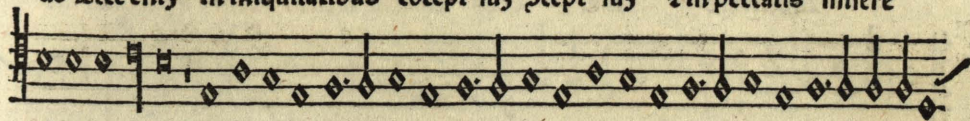


ceris in sermonibus tuis ⁊ vincas cum iudicaris misere mei de

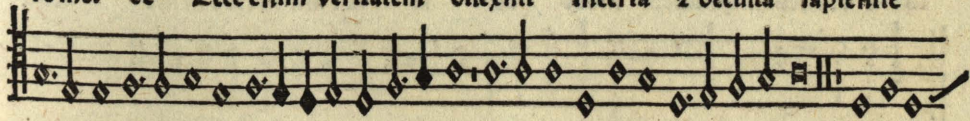




us Ecce eniz in iniquitatibus cōcept⁹ suz ꝑcept⁹ suz ⁊ in peccatis misere



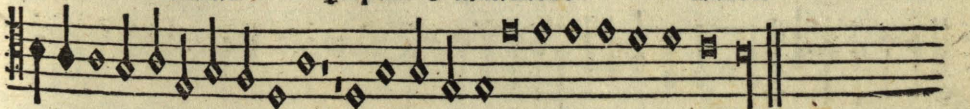
re mei de⁹ Ecce enim veritatem dilexisti incerta ⁊ occulta sapientie



tue manifestasti michi miserere mei deus asperges



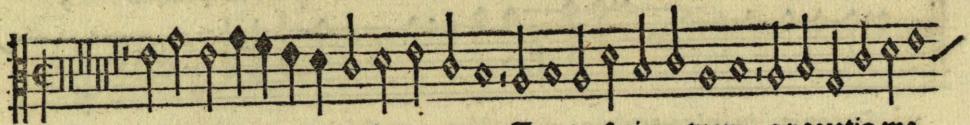
me domine ⁊ sopo ⁊ mundabor lauabis



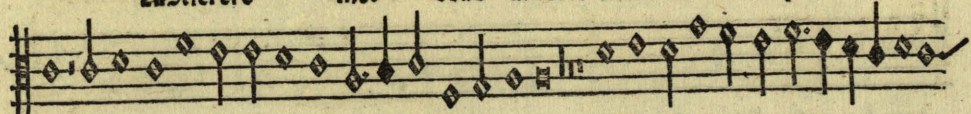
me ⁊ super niuē de albaboz miserere mei deus

Ad.

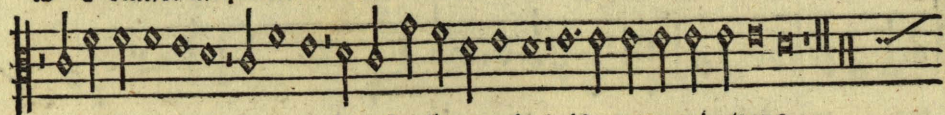
cc iii



Miserere mei deus Auerte faciem tuam a peccatis me



is ⁊ omnes iniquitates meas de le cor mūdū crea in me deus



⁊ spiritum rectū innoua in visceribus meis miserere mei deus



miserere mei deus redde michi letitiam salutaris tui ⁊ spiri



tu principa li confirma me miserere mei deus miserere



mei deus et impij ad te conuertentur miserere mei de us Libe  
 ra me de sanguinib⁹ deus deus salutis meae et exultabit lingua me  
 a iustitiam tuam miserere mei deus  
 Domine labia mea aperies et os meū annūciabit laudem tuam  
 miserere mei deus Quoniam si voluisses sacrificium dedis-  
 se iiii





se3 vtiq3 holocaustis nō delectaberis nō delectaberis mise



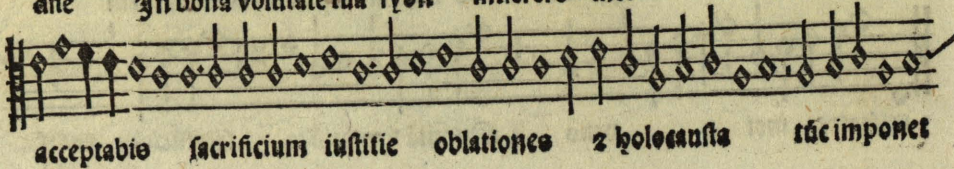
rere mei deus Sacrificium deo spiritus cōtribulatus z humilia tū



nō despicias miserere mei deus bēigne fac



dñe In bona volūate tua syon miserere mei deus Tūc



acceptabis sacrificium iustitie oblationes z holocausta tūc imponet

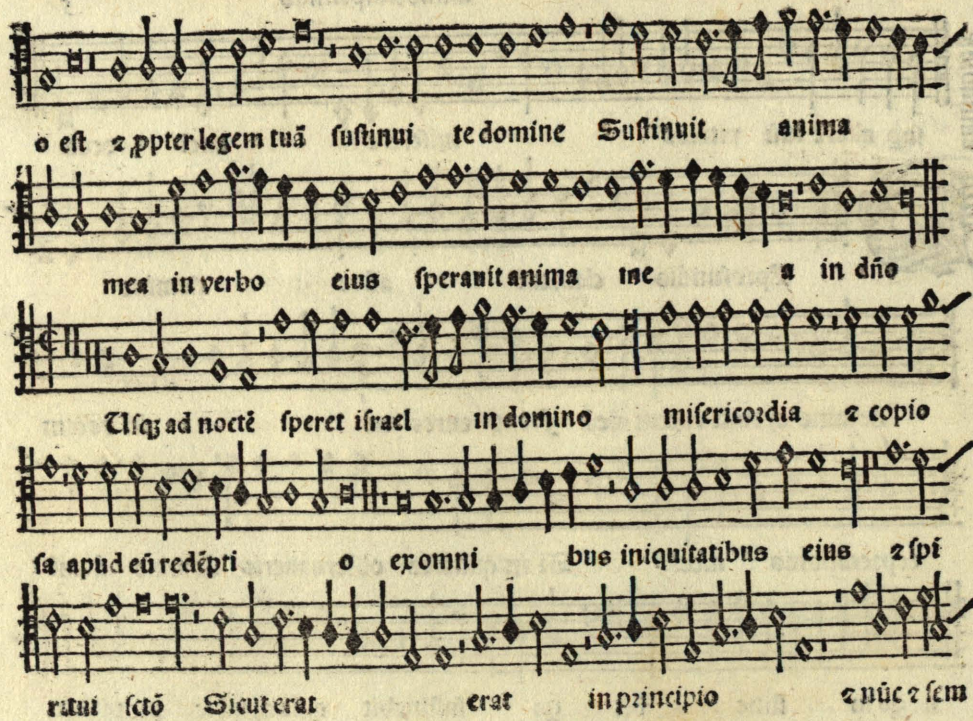
A musical score for a single voice part. It begins with a large, ornate initial 'P' decorated with floral motifs. The notation is on a five-line staff with a C-clef. The notes are mostly minims and crotchets, with some rests. The lyrics 'Profundis clamavi ad te domine' are written below the staff.

domine exaudi vocem meā Siant aures tue in vocem

deprecationis mee Si iniquitates obseruaueris domine domi

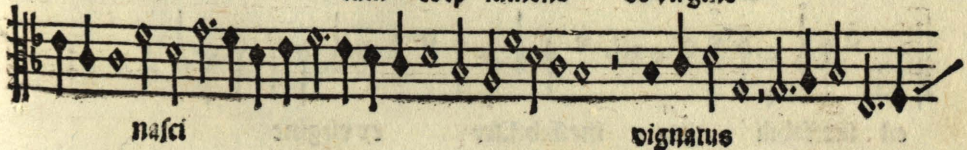
ne ga su stine bit ga sustinebit quia apud te propitiati

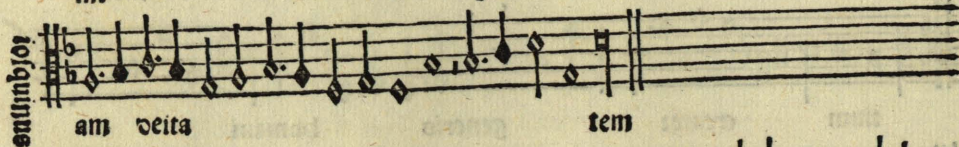




o est ⁊ ppter legem tuā sustinui te domine Sustinuit anima  
mea in verbo eius speravit anima mea ⁊ in dño  
Usqꝫ ad noctē speret israel in domino misericordia ⁊ copio  
sa apud eū redēpti o ex omni bus iniquitatibus eius ⁊ spī  
ritui scō Sicut erat erat in principio ⁊ nūc ⁊ sem









tunc implete sunt scripture sicut pluuia

sicut pluuia in vellus in

vellus descendisti descendisti vt saluū

faceres gen<sup>o</sup> humanum te laudamus deus

noster noster



Iosquinus



Ubi quē viderat Moyses

incōbustū conseruatam



agnouimus

tuam laudabilem virginitatē



dei genitrix

genitrix



intercede

pro nobis intercede pro nobis



Erminavit radix

yesse



yeste

02



ta

est

stella

ex

sta



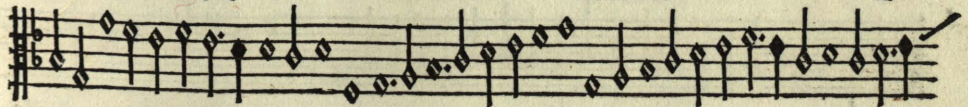
cob virgo

peperit

saluatorē

saluatorē

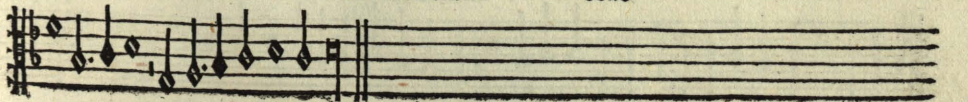
Te



laudamus

Te laudamus

deus



noster



Iosquinus



Ecce

Adaria

genuit

nobis

nobis

saluatorez

que Ioañes

videns

exclamauit

dicens

ecce agnus dei

Ec

ce q tollis peccata

mundi

mun

di alleluia





Handwritten musical score on five staves. The notation consists of diamond-shaped notes on a four-line staff, with a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin and are aligned with the musical notes. The text is as follows:

occupati                      die    mortis    die                      mor  
tis queram<sup>o</sup> queram<sup>o</sup> spatium                      penitentie  
z inuenire                      non  
possumus                      attende domine                      z misere    z misere  
re    qa peccauimus tibi    qa peccauimus                      tibi



Peccauim⁹ peccauimus cū patrib⁹ nr̄is cū patribus nostris

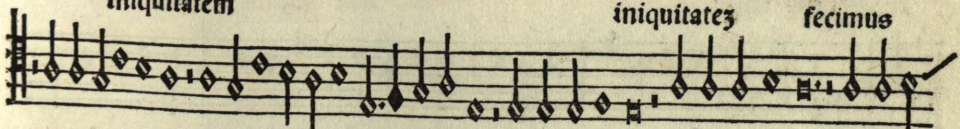


iniuste egi mus iniquitatem



iniquitatem

iniquitatez fecimus



attende dñe attende dñe domine ⁊ miserere ⁊ miserere ga pec



cauimus tibi ga peccauimus tibi



Jo. mouton



Et in n̄q es sacra virgo' Mari a z omni lau  
 de dignissima Ex te enim ortus est sol iustitie iustitie  
 christ' deus noster Ave regina celoz an  
 geloz dominus tecū domin' tecū mater pietatis dominus tecū domi  
 n' tecuz mī charitatis dominus tecū domin' tecū o maria flos

virgi nuz velut rosa vel lilium funde preces ad domi  
num pro salute fidelium fi  
delium fidelium o maria o maria mater vei  
mater pietatis mi charitatis mater verita tis tuo  
filio nos recomen da tuo filio nos recomen



da plēna es ⁊ decora plēna es ⁊ decora filia Ierusa lem  
gloria tibi domine domi ne q natus  
es de virgine cū patre ⁊ scō spiritu in sem  
piterna secula in sempiterna secu la  
**Thomas martin**  ngaudētes exulte  
mus vocali conoordi

a ad beati Nicolai votiva solemnna

votiva solemnna a adolescens amplexa

tur felix confessor vnus fuit dignitatis vox de celo nun

tia p qua pronectus presulatus sublima ad summa fastigi

a beate Nicola e



nos ad marj portū trahē de mortis angustia trahē nos ad portum

marj tu q tot auxiliaria vbi pax z gloria gloriose Mico

ia e ad salutis portū trahē vbi pax z gloria alleluia

allelu ia alleluia allelu ia

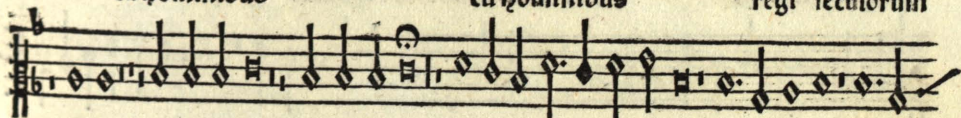
**C**leram<sup>9</sup> cū pastoribus verbū icarnatū incarnatuz Cantemus



cū hominibus

cū hominibus

regi seculorum



noe

noe

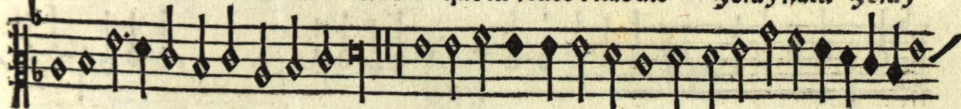
noe

noe

noe

quē tu vides i stabulo

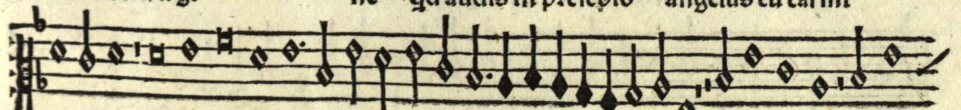
Jesuz natū Jesuz



natū de virgi

ne qd audis in presepio

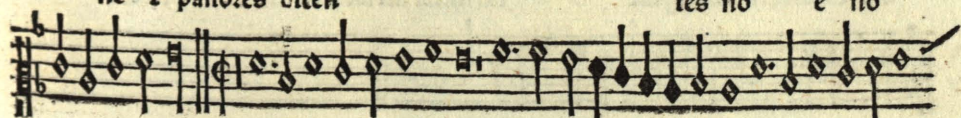
angelus cū carmi



ne z pastores viden

tes no

e no



e

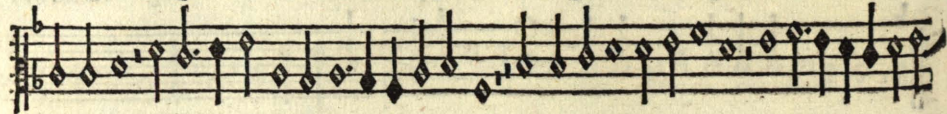
Ubi pascas ybi cubes ybi cubes

sic si ploras aut si





rides te roga mus te rogamus te rogamus rex chris te no e



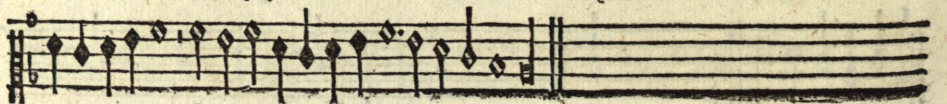
noe noe noe noe cibus et lac virgineum virgine



um lectu duru psepium carmina sut lachri



me carmia sut lachryme carmina sut lachrie noe noe



noe noe noe noe



Uptie facte sunt in chana Galilee



Et ibi erat Iesus et ibi erat Ie sus cum Maria



matre sua vocatus au tem iesus et vi



scipuli eius ad nuptias ad nupil as



allelu ia allelu ia allelu



ia deficiente vino iussit Iesus implere hydrias aqua q̄ in vinū

q̄ in vinū cōuerse sūt allelu ia allelu ia

allelu ia Dic mihi qd est vn⁹ vnus est domin⁹ Iesus

Xps q̄ regnat sex hydrie posite in chana Galilee qnq; libri Moysi

Tres patriarche Abraam Isaac & Jacob due sūt tabule moysi vnus est

dominus Iesus xps q regnat Allelu ia allelu

ia allelu ia allelu ia

Ma est poten tia tuum regnum domi

ne sup omnes gentes ta pacē vñe ta pacē domine in

diebus nris no stris



Josquinus



Mulolata

integra

2



casta es maria

q̄ es esse



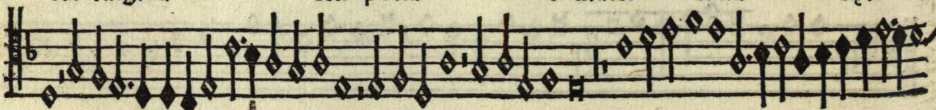
cta fulgida

celi porta

o mater

alma

chri



sti carissima

carissi ma

suscipe pia

lau



dum preconi

a

nostra sint pura vt corpora q nunc nagi

tāt deuota corda Et ora tua pro peccata dulcisona dulcifo

na nobis pcedas veniam per secula per secula

benigna o regina o maria que sola inuiolata permanſi

ſi permanſi ſi





permanfi

fi

[Folio II]

Tabula



2)



## Tabula

Due ancilla trinitatis	34
Due stella matutina	35
Angelus ad pastores	36
Corde ⁊ animo	44
Dum complerentur	39
Domine dominus noster	42
Elisabeth zacharie	37
Filomena preuia	47
In tonuit de celo	38
In illo tempore loquente	44
Interveniat pro gabrieli	45
Laudate dominū omnes gentes	43
Recordare virgo mater	46
Salve regina barbara	40
Salve regina misericordie	41
Sicut lilium inter spinas	44



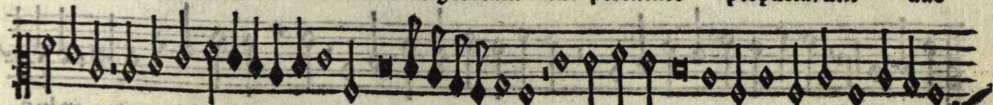
Aue ancilla trinitatis aue filia sempiterni patris



aue sponsa spiritus sancti aue mater domini nostri iesu christi



iesu christi aue soror angelorum aue promissio prophetarum aue



regina patriarcharum aue doctrix apostolorum



aue doctrix apostolorum aue confortatrix martyrum

aue excelsa



viduarum  
aue corona virginum sanctorum sanctarumq3 omni

um mecum sis in omnibus tribulationibus tribulationibus meis.

Aue cuius conceptio  
solemni plena gaudio celestia terrestria noua replet

ticia  
aue cuius natiuitas  
nostra fuit solemnitas vt luci

fer lux oriens verum solem  
preueniens  
aue pia humili

tas cuius anūtiatio aue vera virginitas

ficatio nostra fuit purgatio aue preclara omnibus an

gelicis virtutibus cuius fuit assumptio nostra glorificatio

o mater dei memento mei

memeto mei memeto mei,





Handwritten musical score on six staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a Gothic script below the staves. The text is as follows:

deus fecit esse aaron amigdalum aaron amigdalum  
mundi tollens scandalum mundi tol  
lens scandalum Tu es area compluta  
celesti rore imbuta fisco tamē velle  
re tu nos in hoc carcere solare propicia æi



plena gratia o mater dei electa esto no

bis via recta ad eterna gaudia

ubi pax et gloria et nos semper aure pia dulcis ex

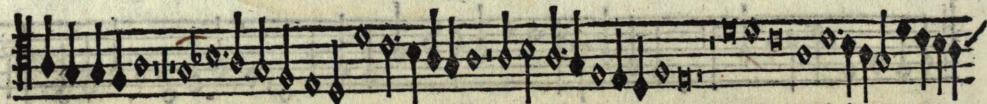
audi maria dulcis exaudi maria.

**A**ngelus ad pastores ait gau



dium magnum quia natus est nobis saluator mundi alleluia alleluia alle  
 luia alleluia pastores loquuntur ad invicem transe  
 amus vobis et videamus hoc verbum quod annuntiatus fuit no  
 bis angelo et venerunt festinantes et inveniunt maria et io  
 seph et infantem natum et adoraverunt eum dicentes verbum caro factum est de virgine ma  
 ria.





ria de virgine maria

in hoc anni circu



lo vita datur populo

natus in presepio

de virgine maria a leluis



alleluia alleluia

alleluia.



Elizabeth

zacharie



magnū virū genuit magnū virū genuit

ioanne baptistam ioanne baptistam precurso

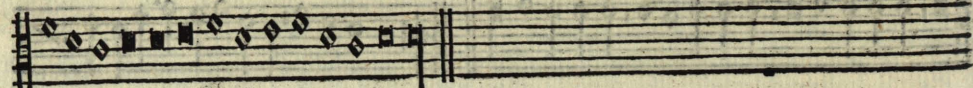
rem domini fuit homo missus a deo cui nomen  
 erat iohannes iohannes ut testimonium perhiberet de lumine  
 sancte iohannes ora pro nobis ora pro nobis Inter natos mulierum  
 non surrexit maior iohanne baptistam qui viam domino  
 qui viam domino preparavit in bethremo iohannes est

AS ij



nomen eius vinum et ficeram nobis et in natiuitate

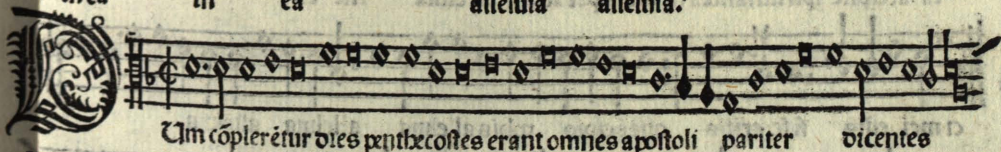
eius multi gaudebunt multi gaudebunt sancte iohannes sancte iohannes



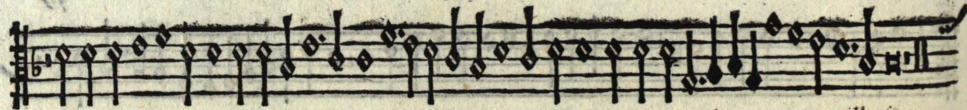
ora pro nobis.

**I**l tonuit ex celo dominus et altissimus dedit vocem suam et apa

ruerunt et aparuerunt fontes aquarum alleluia alleluia dextera domini fe







et ceperunt loqui prout spiritus sanctus dabat eloqui illis dabat eloqui illis



quia omnia cognovistis quod operatus fuit in medio vestri in medio vestri allelu



ia accipite spiritum sanctum in vobis paraclitum alleluia ille est vos ami



ci mei estis si feceritis quae precipio vobis alleluia alleluia alleluia.

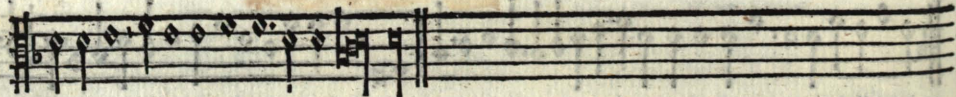


Spiritus domini replevit orbem terrarum et hoc quod continet omnia scientia habet vo

Handwritten musical score on six staves. The notation consists of diamond-shaped notes on a four-line staff, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin, written in a Gothic script below the staves. The text is as follows:

cis alleluia ite in vniuersum orbem predicate euangelium oꝛate  
atura alleluia e baptizatus fuerit saluus erit qui vo nō credide  
rit cōdenabit alleluia in noīe meo demonia ei  
cient serpētes tollēt pacē meā corobis ego vobis alleluia sicut misit  
me pater et ego mitto vōs alleluia vt fruct⁹ vester maneat alleluia alleluia alleluia





alleluia alleluia.

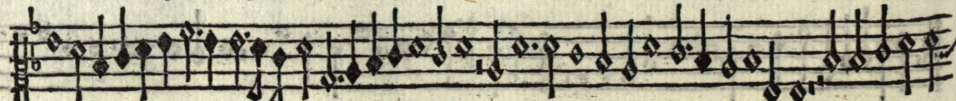


Alle regina barbara martir sanctissima barbara martir san



ctissima tuis precibus xpo nos comēda

xpo nos comēda ad te clamamus



in peccatis constituti

ad te suspira



mus querentes

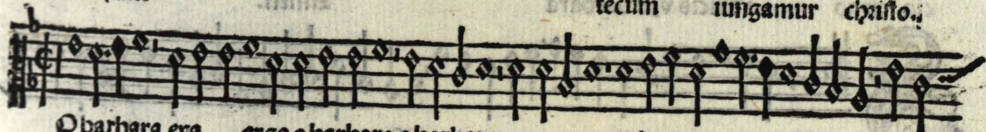
solatium

tecū iūga



mur christo

tecum iungamur christo.



O barbara ergo o barbara o barbara

et electa virgo



tuorum oculorum aspectum ad nos verte crucifi



rum qui tollit mundi peccatum nobis redde humiliter possumus placatum



o pulchra o clara o dulcis virgo barbara

Andote. se.

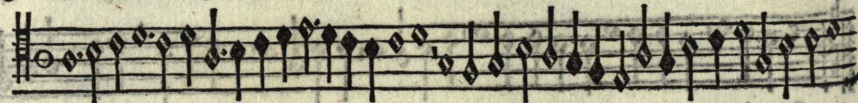
o dul





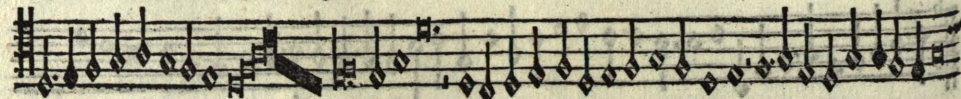
cis virgo o dulcis vgo barbara

Amen.



Alue regina

misericordie



vita dulcedo et spes nostra salve ad te clamamus



exules

fili

eue ad te suspiramus gemetes et flentes in ac



lachrimarū valle.

Eya ergo aduocata illos tuos

mise



ricordes oculos ad nos conuerte et ie  
 sum benedictum nobis post hoc exilium. Ostende o  
 clemens opia o dulcis virgo sem  
 per maria.  
 Domine domine dominus noster quā admirabile est nomen tuum in vni  
 2 ij



uerſa terra quoniam eleuata eſt magnificentia tua magni  
ficentia tua ſuper celos ex ore infantium et lactentium perfeciſti  
laudem ppter inimicos tuos vt deſtruas inimicum inimi  
cum et ultorem quoniam videbo celos opus  
digitorum tuorum lunam et ſtellas que tu fundaſti que tu fundaſti que tu



fundasti. Quid est homo qđ memores eius aut filius hominis quoniam vi  
fitas cum ab angelis gloria et honore coronasti eum et constituisti eum super  
opera manuum tuarum omnia subiecisti sub pedibus eius oves et bo  
ves volucres celi et pisces maris qđ prambulant semitas maris domine domine  
domin⁹ noster quam admirabile est nomen tuū in vniuersa terra.



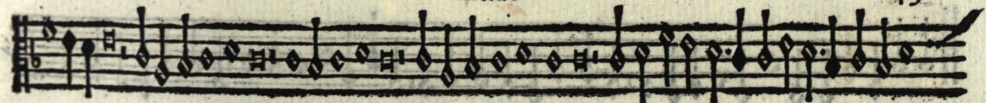
**D**audate comunuz omnes gentes laudate eum omnes populi  
quoniam confirmata est super nos misericordia  
e  
ius et veritas domini manet in eternū gloria patri et  
filio et spiritui sancto sicut erat in principio et nūc et semp et in secula  
seculorum. Amen.



In illo tempore loquente iesu ad turbas extollēs vo-  
cem quedam mulier mulier quedā mulier qdā mulier & turba di-  
xit illi beatus venter qui te portauit et vbera et vbera que furisti  
que furisti at ille dixit quinimo beati qui au-  
diunt verbū dei et custodiunt illud et custodiunt illud.



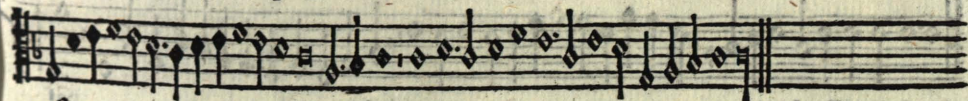




cū iocūditate nativitate beate marie celebremus

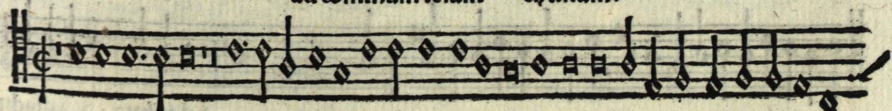


ut ipsā pro nobis intercedat ad dominū iesū chri



stum

ad dominum iesum chrum.

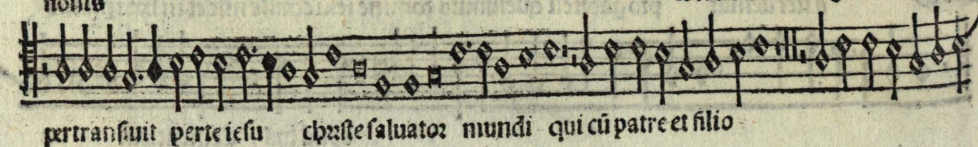


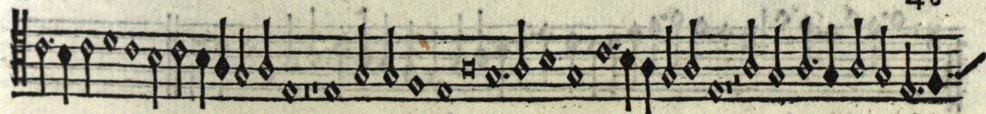
nterueniat pro gabrieli quesumus domine iesu chrisse nūc et in hora mortis



apud tuā clementiam be  
note. se.







et spiritu san-to qui viuis et regnas deus per omnia



secula seculorum Amen.



Recordare

recorda

re



virgo

maria

in con



spectu

ori

ut locaris

ut loca

as is





ris pro nobis bonum bonum.



Et ut aduertas indignationem suam ab hac familia Tu propicia



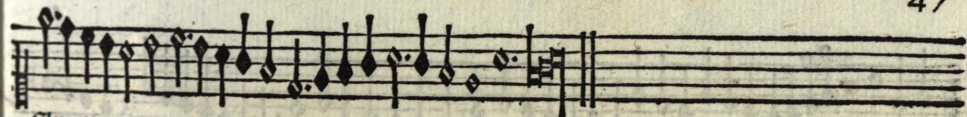
pelle vicia fer remedia reis



in via dante in patria vite gaudia pro imbris dul



cia tu pre conia laudes cum gloria suscipia virgo maria.



Elmen.



Milomena premia

temporis ameni

quære



cessus nuntias

imbris atq3

ceni dū de mulces

ani



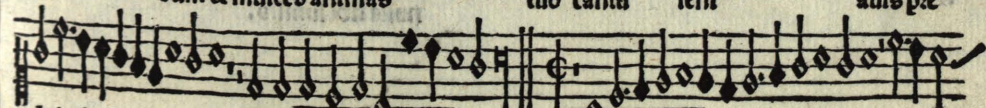
mas

dum de mulces animas

tuo cantu

leni

anis pre



du'cissima

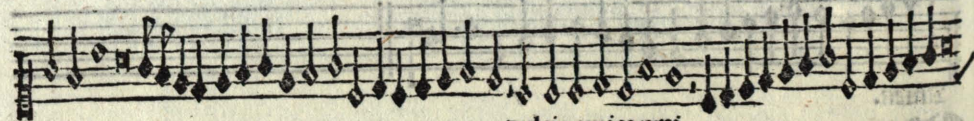
ad me queso

veni

Veni

veni





dulcis amica veni

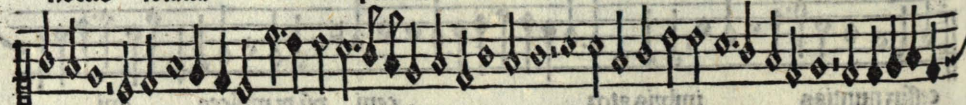


noctis solatia

prestans

noctis solatia

pre



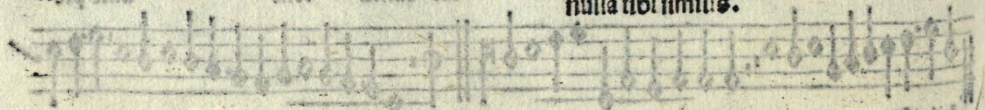
stans inter

etenim

aves nulla tibi similis



nulla tibi similis.



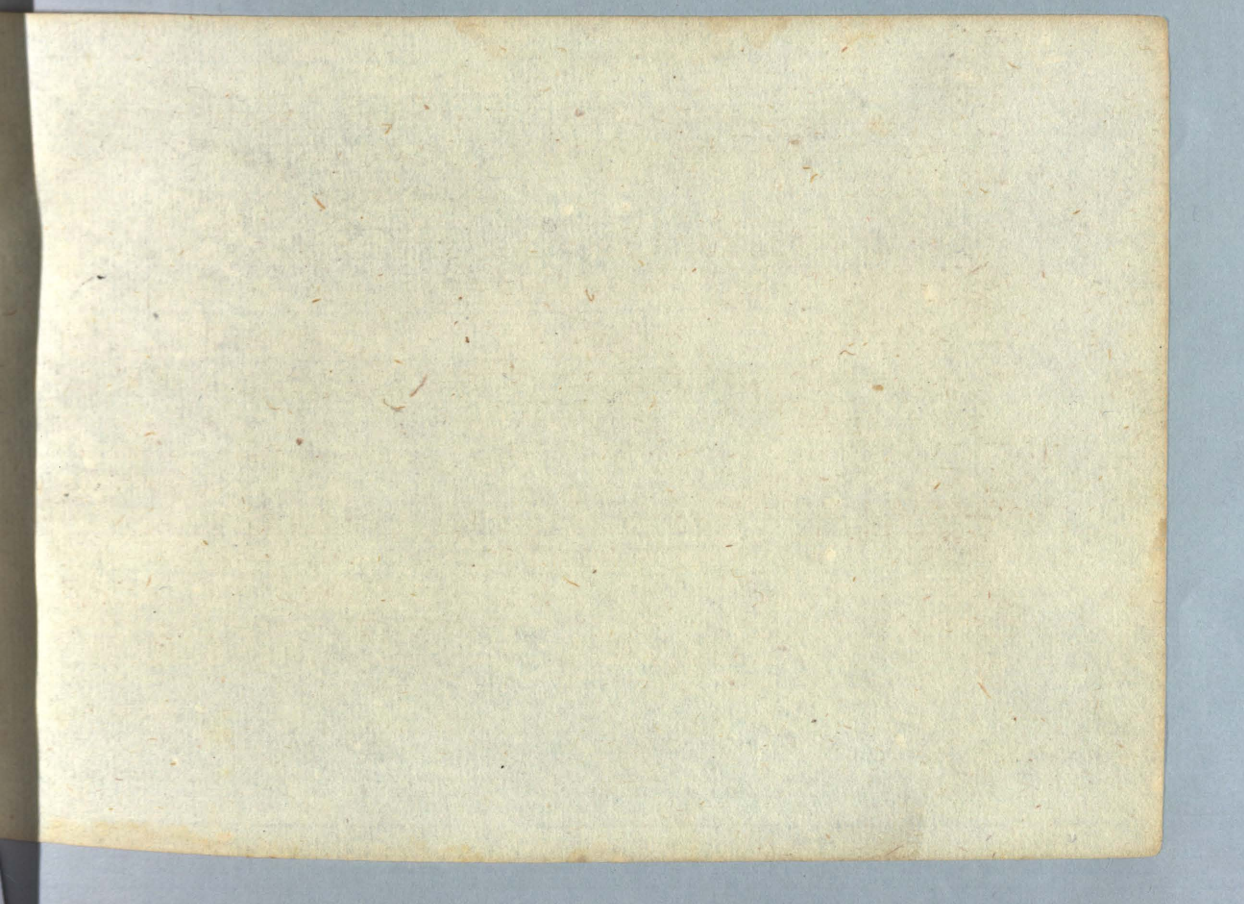
me

me

me

obscuro

amici







3)





# Tabula

Aue dñā mea sancta maria	38
Chriſtus reſurgens ex mortuis	39
Congregate ſunt gentes	41
Cognoſcimus dñe q̄ peccauimus	44
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Aue mater saluatoris

vas electum vas honoris

vas mi



sericordie

sis pro nobis fons venie sis pro nobis fons venie.



Miseremini mei



miseremini mei

salte vos amici salte vos amici mei



quia manus dñi tetigit me tetigit me

quare persequimini me sicut rex

3 ij





sicut deus et carnibus meis saturamini carnibus meis saturamini.



Lutis mea aruit et contracta esset con



tracta est miseremini mei miseremini mei



miseremini mei saltem vos amici saltem vos ami



ci mei vos amici mei.

Audiat te dominus exaudiat te domi  
 nus in die tribulationis protegat te nomē dei  
 nomen dei iacob mittat tibi auxilium de sancto. et de syon  
 tueatur te et de syon tueatur te memor sit  
 oēs sacrificij tui et holocaustū tuum pingue fiat tribuat tibi se



cundum cor tuum et omne consilium tuum confirmet letabimur in salu

tari tuo et in nomine dei nostri magnifi

cabimur magnificabimur. Impleat dominus omnes petitiones tuas

nunc cognoui quoniam saluum fecit dominus popu

lum suum exaudiet illum et sancto suo

in potentatibus

salus ætere eius

salus ætere eius

in curribus

in curri

bus

et in equis

in equis

nos autē in

nomine dei nostri

invocabimus

ipsi obligati

sunt

et ceciderunt

et ceciderunt nos autem surreximus!





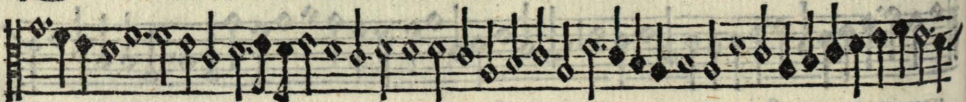
ete-ctifumus domine saluū fac regem et exaudi



nos in die qua inuocauerimus te qua inuocauerimus te



Sancta maria sancta maria succurre miseris iuuua pusillanimes



refoue debiles



ora pro populo

cia pro populo interueni pro clero  
 intercede pro deuoto femineo sexu sentiant oēs peccatores tu  
 um iunamē quicūq; celebrant tuam cōmemorationē tuaz cōmemorationē.  
**S**aluator mundi salua nos omnes sancta dei genitrix virgo semper maria  
 ora pro nobis ora pro nobis precibus quoq; sanctorū angelorū patriarcharum a  
 mēte. ter. llx



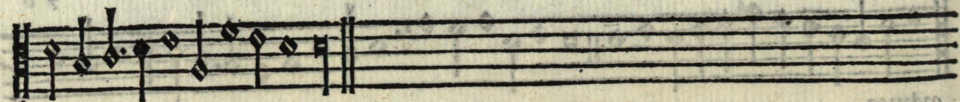
Handwritten musical score on six staves. The notation consists of square neumes on a four-line red staff. The lyrics are in Latin, written in a Gothic script below the staves. The text is as follows:

postolorum      martyrum et confessorum      atq3 sanctarum virginum  
suppliciter petimus      bonisq3 omnibus      et semper frui      me re  
amur      et exultate iusti      et gloriamini omnes recti corde  
alleluia      alleluia      alleluia.      Eia ergo ad  
uenemus gloriosam virginem      mariam      celorum regnam      speculum

ordines  
 ut quorū gloriam frequēti laude attolimus  
 eorum mores sanctos imitari decertemus  
 omnes electi dei nostri memoramini ante deum  
 Ut vestres precibus adiuti mereamur vobis adungi  
 et exultate iusti et gloriamini omnes recti corde alleluia alleluia



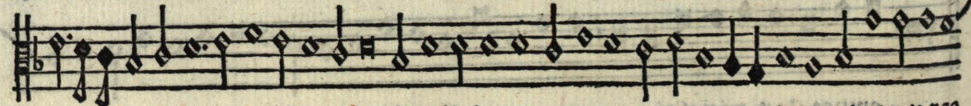
Jo. Ipiretier



ia alleluia alleluia.



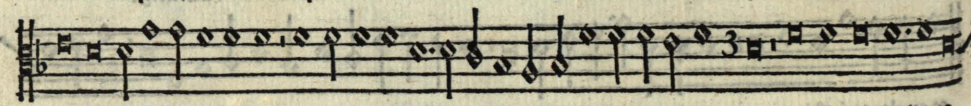
De domina mea sancta maria mat r dei porta paradisi domi



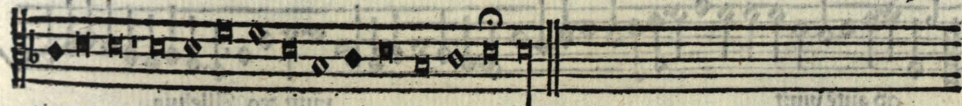
na mundi singularis pura tu es v.rgo



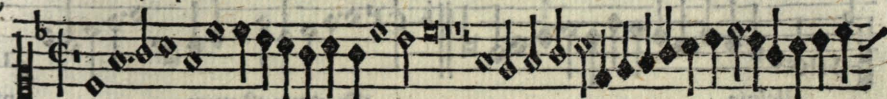
tu concepisti iesum sine peccato et saluatorem mundi in quo no dubito,



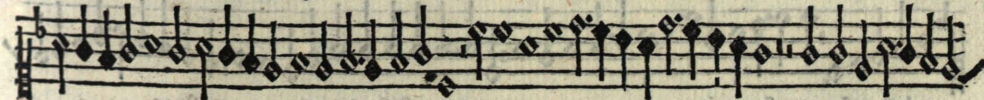
libera me libera me ab oibus malis ab oibus malis et hora pro pecca



tiameis et oia pro peccatis meis. Amen.



Iustus refurgens ex mortuis iam non moritur

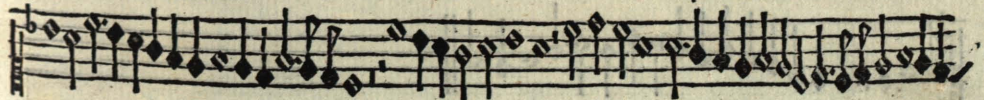


mors illi vltra



non dominabitur

qđ enim mortuus est



peccato

peccato mortuus est semel





Ide domine afflictionē nostrā et in tēpore et in tēpore maligno ne

derelinquas nos

plūsquā hierusalē facta est desolata cui

tas electa ciuitas electa in nubibus et iocunditas

nostra cōuersa est in amaritudine conuersa est matres nre tanquā vidue

tanquā vidue

et filie earum

squa



habe tanquā leprosi facti sumus oēs vi  
cini nostri facti sunt nobis inimici nec ipsi mōies su  
scipiunt sed veni dñe et noli tardare et  
noli tardare et noli tardare et reuoca dispersos  
in ciuitate tua in ciuitate tua.

Ongregate sunt cōgregate sūt gētes in fortitudine

ut dimitt

tent contra nos in fortitudine

et ignoramus

quid agere debeamus

quid agere debeamus

domine deus

ad te sunt oculi nostri

ne precamur

ne precamur.

Adote 1: r.

2





In scis die que cogitant in nos

quomo



do poterimus subsistere

ante faciem illorum

nisi tu adiuues



domine deus

ad te sunt oculi nostri



ne preeamus

ne preeamus.



Videns dominus

videns dominus

videns dominus

civitatem

deso

latam turbato corde fleuit amare di  
ces obone iesu obone iesu obone iesu auertatur obsecro furor tuus a popu  
lo tuo a populo tuo a populo a populo tuo  
et dic angelo et dic angelo percutienti cesset iazma  
nus tua cesset iazma manus tua ne preas sperantes in te in eternum.





Eraudi nos in die

domine saluū fac regem

saluū fac regem

et eraudi nos in die

in die

qua inuo

cauerimus te

celestem dans ei rorem

domine

saluum

fac regem

tuum catholicum

tuum catholicum gre gem

salua defende

protege

domine domine saluū fac regem.

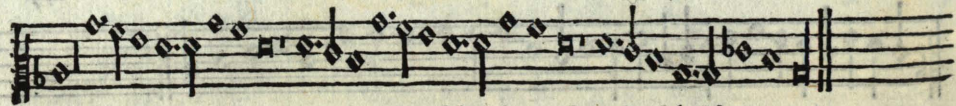
Deus qui moysi legem

dedisti in sinai monte dedisti in sinai

monte fac nos ad celū scandere

post presentis vite mortem domine





domine ialuū fac regē domine domine saluū fac r. gē domine saluū fac regez.

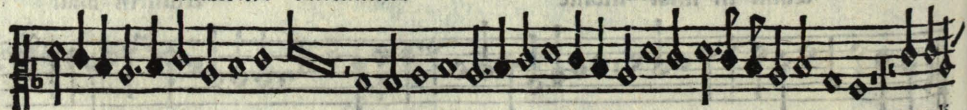


*D*ēma clarissima

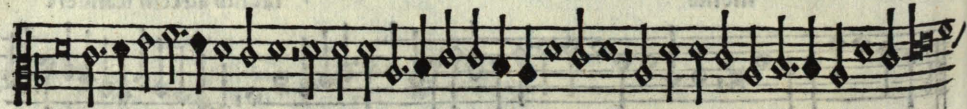


katherina sanctissima

lilium mundissimum



et muli



erum

speculum

tuis precamur

meritis

celi fruamur gaudjs.

agnoscim<sup>9</sup> domine quia peccavimus

quia pec

cauimus

veniam petimus quia nō meremur ga nō mere

mur quia nō meremur

quia nō meremur

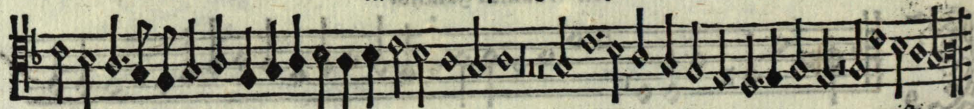
quia non meremur

manū tuam porrige lapsis

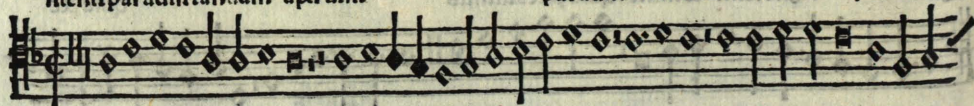




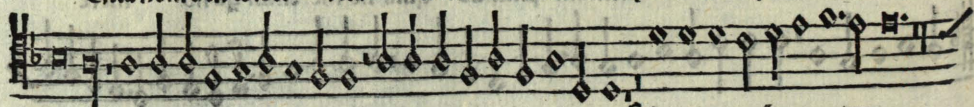
manū tuam porrige lapsis qui latroni con



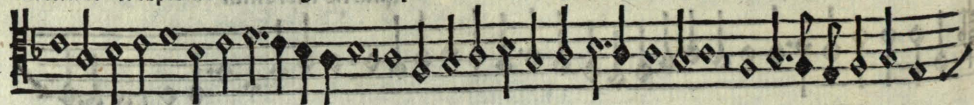
fitenti paradisi ianuam aperuisti paradisi ianuam aperuisti.



Uita nostra in dolore vita nostra in dolore suspirat et in opere non e



mendat si expectas nō corrigitur si expectas non corrigitur si expectas nō corrigitur



aut si vindicas non duramus aut si vindicas non duramus non duramus

aut si vindicas non duramus

non duramus.

Alter noster q̄ es in celis sanctificetur nomen tuum adueniat re

gnū tuū fiat voluntas tua fiat voluntas tua sicut in celo et in terra.

Panē nostrū quotidianū da nobis hodie et dimitte nobis debita nostra

ad dōle. ter.





sicut et nos dimittimus debitoribus nostris et ne nos inducas in temptationem



sed libera nos a malo. Amen.



Confirma hoc deus



quod operatus es in

nobis

a templo sancto tuo



a templo

quod est in hierusalem

quod est in hierusalem



Gloria patri et  
filio et spiritui sancto sicut erat,  
in principio et nunc et semper et in secula seculorum. Amen.

Amen.

This system contains the first four staves of musical notation. The notes are diamond-shaped, typical of early printed music. The lyrics are printed below the staves, with some words appearing above the staff in the first two staves.



Aria virgo prescripta genitrix deo gratissima

This system contains the fifth and sixth staves of musical notation. The fifth staff begins with a large, ornate initial 'A' decorated with floral motifs. The lyrics continue below the staves.



Handwritten musical score on five staves. The notation is a form of early printed music, possibly Italian or French, using diamond-shaped notes on a five-line staff. The lyrics are in Latin. The first staff begins with a clef and a key signature of one flat. The second staff has a '3' time signature. The paper is aged and stained, particularly on the left and bottom edges.

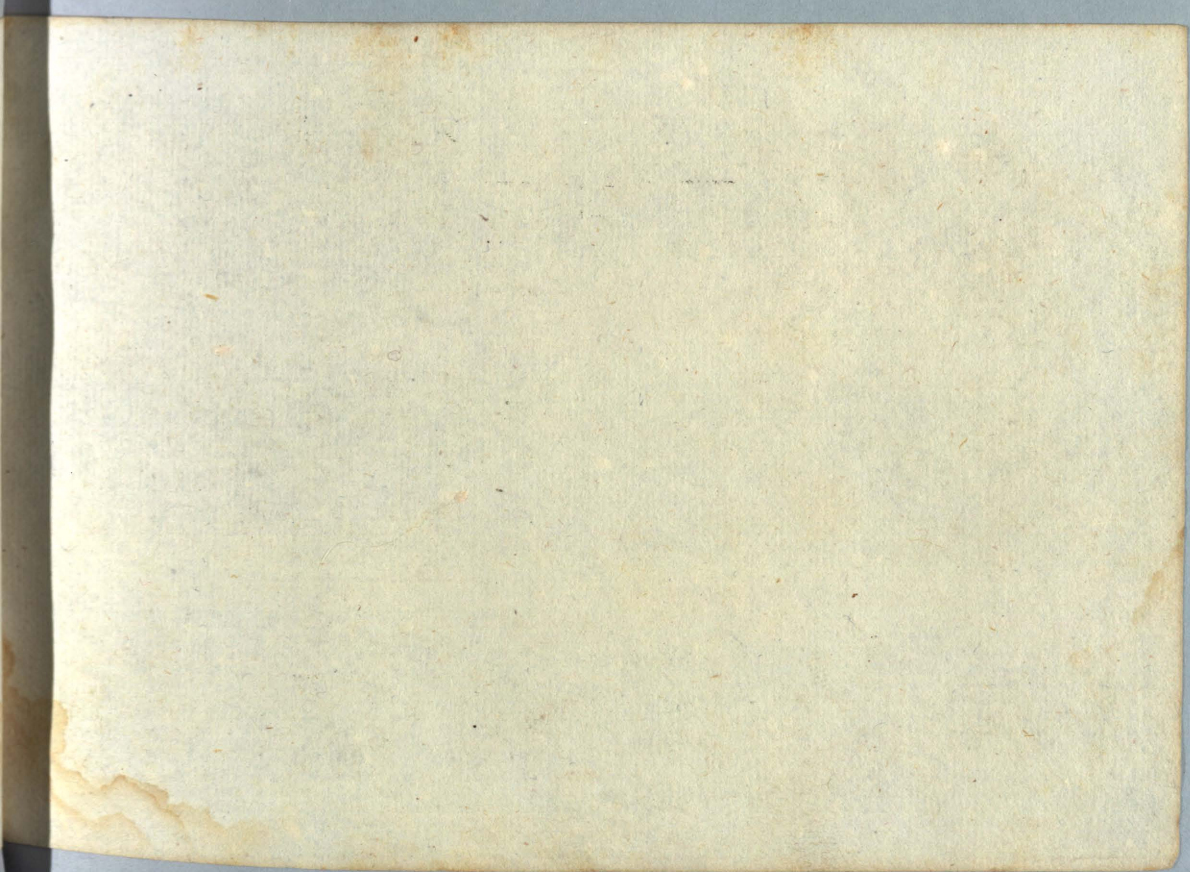
deo gratissima      te sine      late concepim colimus      concepta  
colimus      tuum venerantes      natale candidum  
oblatam extollimus      tēplo tri  
enem et ex eo      profite mur      salutata m  
nuncio      salutata m nuncio puellam

uimus nuptam ioseph  
 visitantem elisabeth hymnis concinimus  
 imaculatam credimus puerperam expiatam partu more pro  
 bam<sup>9</sup> feruido nives celebramus estu scandentem celo vidimus sereno ut sis cri  
 sticolis pons via salus portus. Amen.

Detailed description: This is a handwritten musical score on five staves. The notation consists of diamond-shaped notes on a five-line staff, with a treble clef at the beginning of each line. The lyrics are written in Latin below the staves. The first staff begins with 'uimus' and ends with 'ioseph'. The second staff begins with 'visitantem' and ends with 'hymnis concinimus'. The third staff begins with 'imaculatam credimus' and ends with 'partu more pro'. The fourth staff begins with 'bam<sup>9</sup> feruido nives celebramus estu scandentem celo' and ends with 'vidimus sereno ut sis cri'. The fifth staff begins with 'risticolis pons via salus portus. Amen.' and ends with 'Amen.'.



Handwritten musical notation on six staves. The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes. The ink is dark, and the paper shows significant water damage at the bottom. The text "74" is written in the top left corner.







Notetti libro quarto

41



(4)

LL



Salve regina misericordie	32
Aue fuit prima salus,	33
Aue virgo singularis	34
Verbum bonum & suave	35
Factum est silentium in celo	36
In illo tempore Maria Magdalene	37
Christe redemptor o rex omnipotens	38
Jocundare Ierusalem	39
Sancte Sebastiane ora pro nobis	41
Virtus & integritas	42
In illo tempore postquam consumati	42
Quam pulchra es & quam decora	43
Nunc dimittis seruum tuum domine	43
In omni tribulatione	44
Rex autem David	44

Iulianus

42



Blue

regina

miseri cordie

vita dulcedo

vita dulcedo ⁊ spes nostra salve ad te clamamus ad te ad te

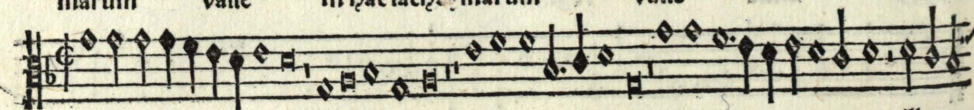
ad te clamam⁹ exules fili eue ad te

suspiramus gemētes ⁊ flentes gemētes ⁊ flentes in hac lachry  
 LL ii





marum valle in hac lachrymarum valle



Ergo aduocata aduocata nostra illos tuos illos



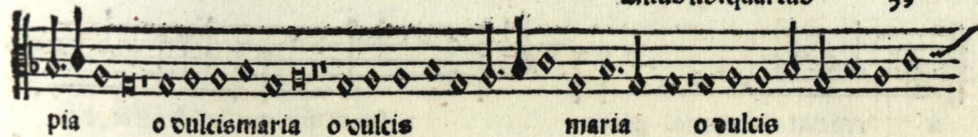
tuos misericordes oculos ad nos conuerte Et Jesus bene



dictum fructum ventris tui nobis



post hoc exilium ostende o clemens o





A handwritten musical score on aged paper, featuring six staves of music. The notation is in a historical style, using diamond-shaped notes and a single-clef system. The lyrics are in Latin, written in a Gothic script below the staves. The music is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. The third staff shows a change in the key signature to two flats (B-flat and E-flat). The fourth staff continues with the two-flat key signature. The fifth staff shows a change to a common time signature (C). The sixth staff concludes with a final time signature of 3/4. The lyrics are: a repellit aue maria gratia sancti spiritus secundavit te peni  
tus plena tu es virtutibus precūctis  
celi ciuibus presta nūc aue maria aue ma  
ria Domin⁹ ab initio destinavit te filio destinavit te fi  
lio tu es mater ⁊ filia pre felix aue maria Ecū letamur angeli

a repellit aue maria gratia sancti spiritus secundavit te peni  
tus plena tu es virtutibus precūctis  
celi ciuibus presta nūc aue maria aue ma  
ria Domin⁹ ab initio destinavit te filio destinavit te fi  
lio tu es mater ⁊ filia pre felix aue maria Ecū letamur angeli

30. de la fage  
 tecū letamur angeli      Exultēt archangeli      celi celozū curia o  
 dulcis aue maria o dulcis aue maria celi celozū      curia o dulcis aue maria  
**E**le mūdi spes maria aue mitis aue pia      aue plena gratia  
 aue virgo singularis      q̄ prubrū designaris nō  
 passum nō passum      incendia aue      rosa speciosa      EE iii





cuius fructus nostri luctus relaxauit



vincula aue cuius viscera cōtra mortis federa edide



rūt filium aue carens simili mūdo diu flebili reparasti gaudium



aue virginum lucerna p quā fulsit lux sup̄ his quos umbra tenuit

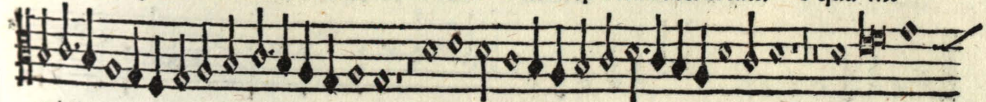


2 de cui<sup>o</sup> lacte pasci rex celorum voluit



Aue gēma celi luminarium

aue sancti spiritus sacrarium o quā mi



rabilis

et quā laudabilis

est hec vir



ginitas

in qua p̄ spiritum

paracletum

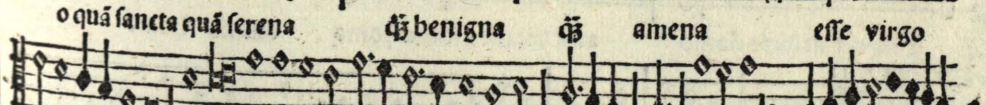


o quā sancta quā serena

q̄ benigna

q̄ amena

esse virgo



creditur

p̄ quā seruitus finitur

porta

celi

aperi

Adot.

EE v



tur o castitatis lilium tuum precare filium 9

salus est humiliū ne nos p nostro vitio inflexibili

iudicio sed nos tua sancta prece

collocet in lucis domo amē dicant omnis homo omnis homo

**E**rbū bonū z suauē personemus illud aue p qd dñi

Handwritten musical score on five staves. The notation is a form of early printed music, possibly square notation on a four-line staff. The lyrics are in Latin and are written below the staves. The text is as follows:

sti fit cōclauē virgo mater filia mox cōcepit fecun  
data vgo davit kirpe nata inter spinas lilia  
mater uelut gedeonis tribus donis laudāt puer  
perium emendatos nos comēda tuo nato ad habenda sempiter  
na gaudia amen.



Jo. mouton



Actū est silentium

in celo

dū cōmitteret

bel

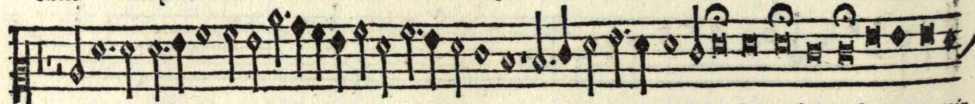


lum

dū pmitteret bellū oraco cum micheale

cū micheale

archangelo



audita est vox milia

miliū

dicentium

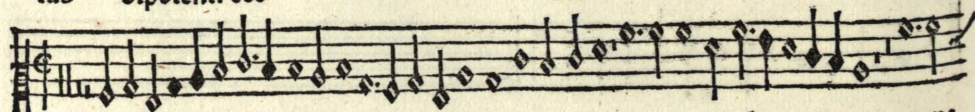
salus salus honor & vir



tus

oipotenti deo

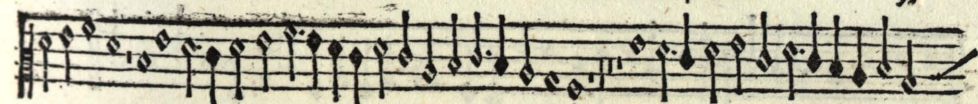
deo



Dum sacrū misterium cerneret Joānes

cerneret ioānes

cerne



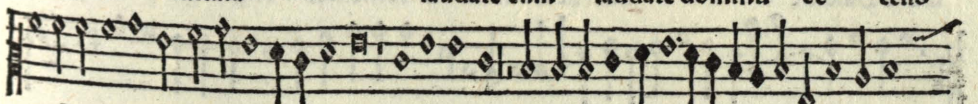
ret ioānes michael archāgelus tuba cecinit



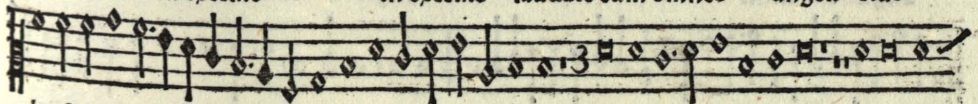
tuba cecinit ignosce domine deus noster signacula



eius alleluia laudate dñm laudate dominū de celis



audate eum in excelsis in excelsis laudate eum omnes angeli eius



laudate eum omnes virtutes eius Michael archangele veni ve  
 2120r. CC vii



ni in adiutorium

p populo

dei



In illo tēpore Maria Magdalene

Jacobi z Salo

me z Salome

emerūt aromata z venientes vngerēt vngerent Iesū

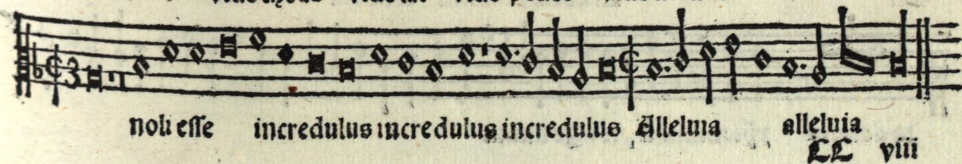
angelus domini

angel° domini descēdit de celo z

dixit

z dixit

eis nolite nolite resurrexit dñs





io. mouten



Ihsiste redēptor o rex omnipotens

o numen eternū sa

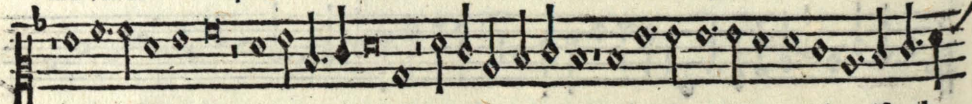


lus vnica

lapis

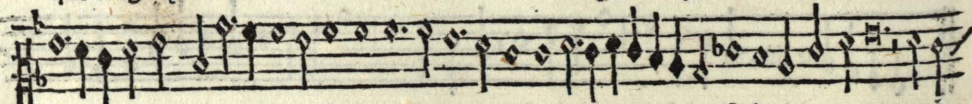
salus vnica

lapis



quo frāgit hostis

p mortē precium crucis misterī



um

Cruoris fluminū cruenta

doloris

crucē



ta doloris

xpianissimū protege lilum

protege lilium feras munera pacis  
z malignātiū poscim⁹ hostiū z malignātiū poscimus hostium rumpe pre  
sidium vi dextere fortis  
Excelsa trinitas o immēsa bonitas  
o nō cessans pietas nostri redemptoris



noſtri redēptoris ſit regi felicitas regine fe

cunditas ſit regi felicitas regine fecūditas ſit pax ⁊ ſecuritas in diebus

noſtris amen

Ecū dare iocundare ieruſalem quia ve

nit lumen tuum ⁊ gloria

domini ⁊ gloria domini super te orta est ecce  
magi ab oriente venerunt Ierosolymam  
dicentes vbi est qui natus est rex iudeorum rex iu  
deorum venimus cū muneribus adorare eum  
adorare eum alleluia alleluia Cū igitur na



zus effet natus effet iesus in be  
thleem iude in diebus herodis regis magi magi  
ab oriente venerunt ierosolymam et intrantes domum  
inuenerunt cum maria matre eius et procidentes adorauerunt ado  
rauerunt eum et apertis thesauris su



3o. m. u. r. o. n.







sed & fratꝝ palma sollicitus



sancte Sebastiane

ora p nobis



ora pro nobis

ora pro

nobis



ora

pro nobis

Beate

Sebastiane

martyr

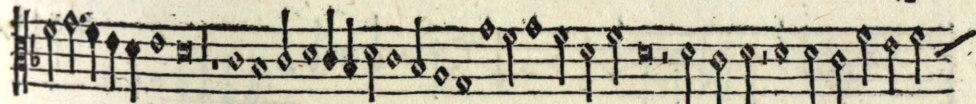


gloriose

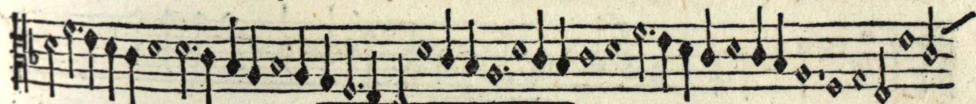
nos ptege z conserua

semp nobiscū z mane

z adeo impe



trare tolle per tua merita noxiam infirmitatē vocatam epidimiam de



hoc habes meritum da nobis auxilium ⁊ vitā nostrā



demonstra vt sint in celis gaudia amen



Artus ⁊ integritas discordes tēpore lōgo tempore lon



go virginis in gremio virginis in



27

gre<sup>o</sup> virg<sup>i</sup>nis virg<sup>i</sup>nis in gre<sup>o</sup> federa pa  
cis h<sup>ē</sup>nt federa pacis habent federa pacis habent  
federa pacis habent.  
**M** illo tempore tempore postq<sup>u</sup> psumati sunt dies octo vt circun  
cideretur puer vocatum est nomē eius Iesus q<sup>u</sup> vocatum ē ab an

Seb. f. e. f. a





cis tua dulcis

*Confiteſta* e facies decora nimis e facies de cora nimis

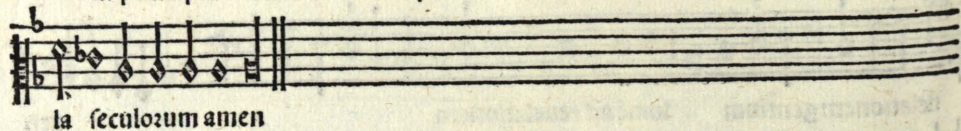
**N**unc dimitte suum tuum domine secundum verbum tuum

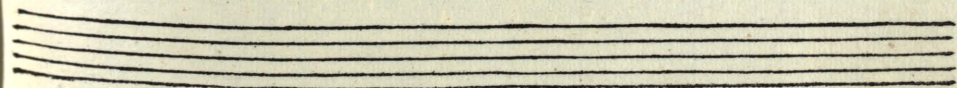
in pace ga viderunt oculi mei oculi mei salutare tuum

salutare tuum quod parasti ante faciem omnium popu

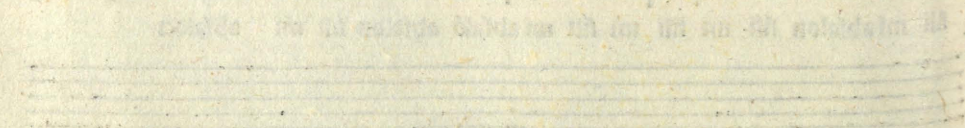
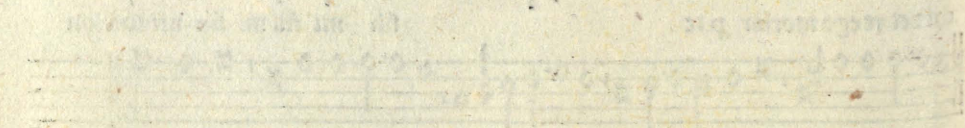
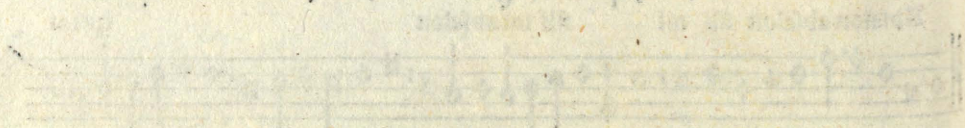
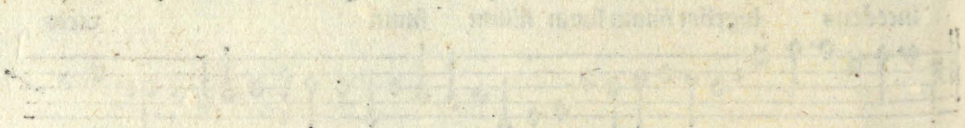
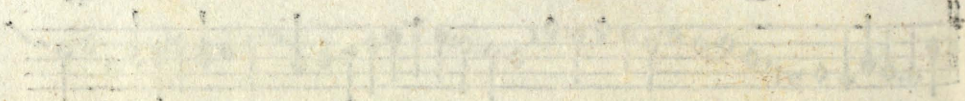
lorum añ faciem omniũ populorum lumen adre  
uelationem gentium lumẽ ad reuelationem gen  
tium lumen adreuelationem gentiũ z gloriã plebis tue i  
srael gloria patri z fili  
o z spiritui sancto sicut erat in principio















5)

Solyan

123 *Platts Manuscripts*

Dr. J. J. Putnam Albion N.Y.

24 (unprinted) Elstern.

Pater noster pater nr̃ pr̃ noster qui es in cælis  
 qui es in cælis Sanctificetur nomē tuū nomē tuum Adueniat  
 regnū tuū adueniat regnū tuū fiat uoluntas tua fiat  
 fiat fiat uoluntas sicut in cælo Et in terra Sicut in cæ  
 lo Et in terra panem nr̃m quoddianū quoddianū



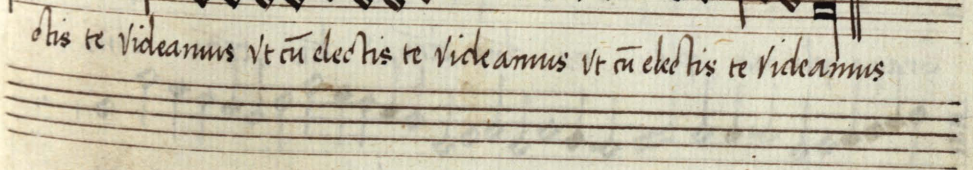
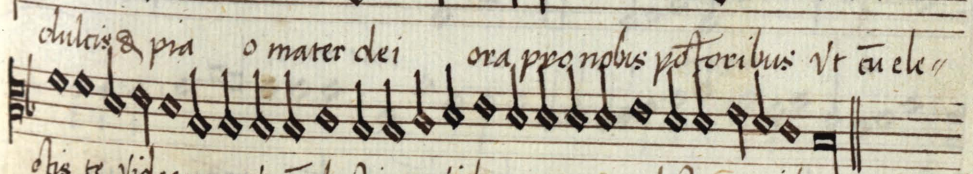
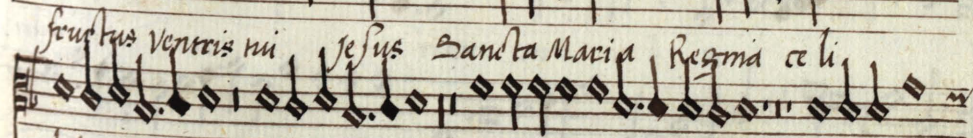
da nobis hodie // et dimitte nobis debita nra de

bita nra sicut & nos sicut & nos dimittimus debitoribus nris

debitoribus nris Et ne nos inducas in tentaciones tentatio //

ne Sed libera nos a malo sed libera nos a malo sed libera nos a malo

2. Ave Maria gratia plena Ga plena dñs tecu





3

Ave Maria Ave Maria Ave Maria  
 a A ue mari a Ave mari  
 a mari a Ave mari a  
 Grana ple na ple na dñs tecū + dñs tecū dñs  
 te cū dominus te cum Vir go

Virgo fere na Ave cum conceptio

ave cum conceptio conceptio solemni plena gaudio solemni plena

gan dio gan dio celestia terrestria noua re

plet len cia tia celestia celestia ter

restria terrestria noua replet len cia Ave cum



Handwritten musical score on six staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The text is a Latin hymn, likely the 'Veni, Rex Solis' (Come, King of the Sun).

nan uitas nra fuit  
solem miras Vt lucifer lux oriens Vt lucifer lux oriens  
Vt lucifer lux oriens Vt lucifer lux oriens  
ueniens rex sole Vt lucifer lux oriens Vt lucifer lux oriens  
Vt lucifer lux oriens Vt lucifer lux oriens

Secunda pars

mens

Aue vera humilitas

ro fecunditas

cuius annuntiatio

nostra fuit redemp

tio nostra fuit redemp

tio nostra fuit redemp tio

Aue vera

Virginitas

immaculata castitas

Cuius purifica tio

Cuius



purifica tio nra sunt purga tio nra sunt purga tio

Aue uera Virgi nitas immaculata castitas auis purifica tio

nostra sunt pueri o Aue precla ra omnibus angeli

cis angelicis angelicis virtutibus virtutibus cuius

assump tio cuius assumptio no



tra fuit glorifica  
tio tra fuit glorifica

tio tra fuit glorifica  
tio glo

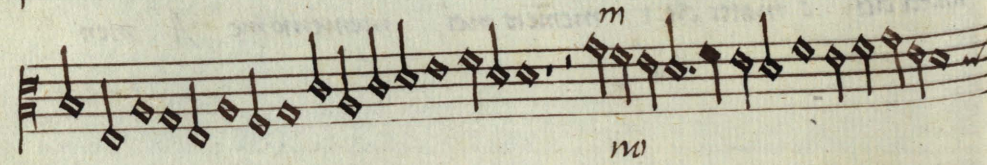
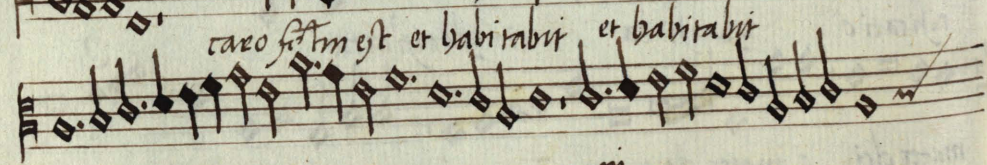
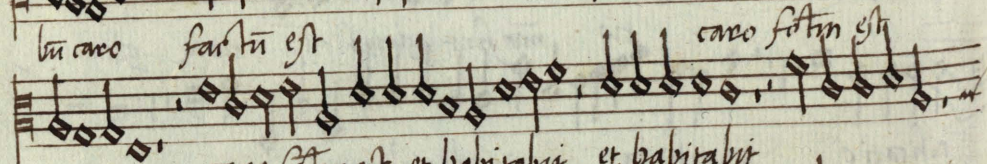
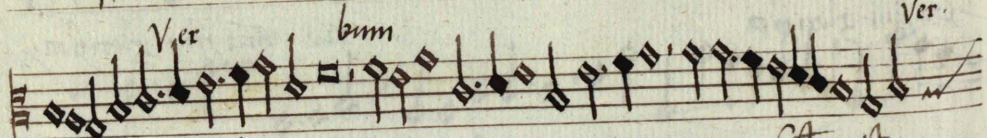
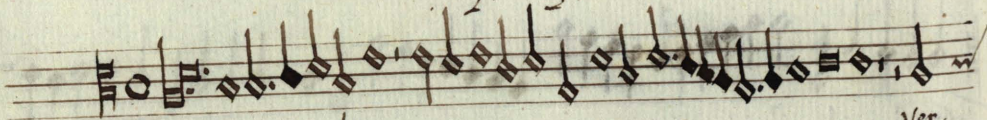
rificatio glorifica  
tio glorificatio

mater dei o mater dei memeto mei memeto me A men



5.

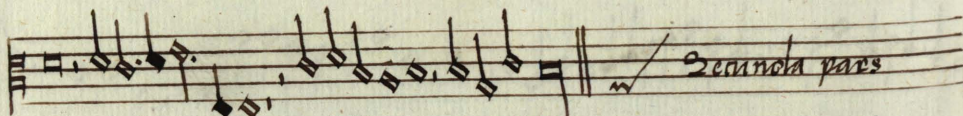
f. s.



Handwritten musical score on five staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written below the staves, with some words placed above the notes. The text is in Latin, likely a Mass or Vespers text. The score is written in a single system, with each staff containing a line of music and its corresponding lyrics. The lyrics are: "bis cuius glo ri a cuius glo ri a glo ri a Vi dimus Vi dimus Vi di mus Vi di mus quasi v ni ge ni quasi vni geniti a pa tre a patre a patre a pte".

Handwritten musical score on five staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written below the staves, with some words placed above the notes. The text is in Latin, likely a Mass or Vespers text. The score is written in a single system, with each staff containing a line of music and its corresponding lyrics. The lyrics are: "bis cuius glo ri a cuius glo ri a glo ri a Vi dimus Vi dimus Vi di mus Vi di mus quasi v ni ge ni quasi vni geniti a pa tre a patre a patre a pte".





a pa-ter a-ter a-ter

6.

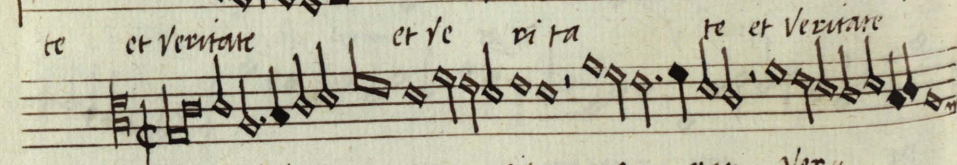


Pleni gratia pleni gratia pleni



gratia et veritate et veritate

7.



te et veritate et veritate te et veritate

In princi pio e rat. Ver

Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef on the first staff and a bass clef on the fifth. The lyrics are written below the notes in a cursive hand.

Lyrics:

bu et verbum e rat apud de u a //

pus de u apud de u de u et de //

us et de us e rat e rat

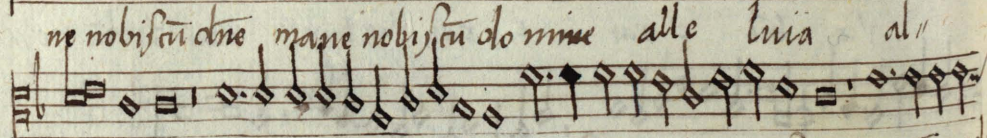
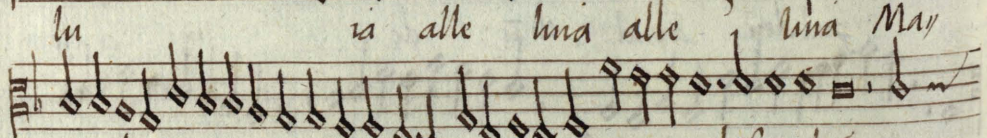
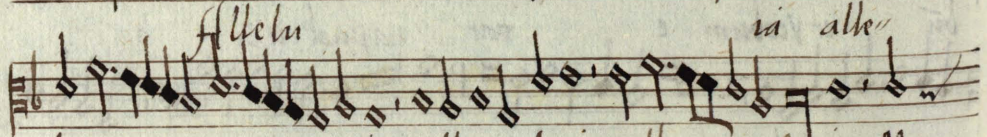
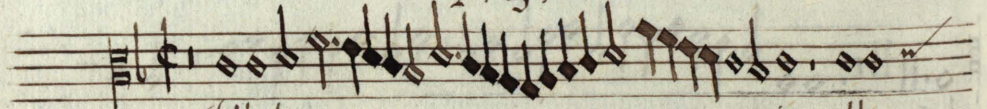
Ver bu e rat e rat Ver bum erat Ver bu e //

rat e rat Verbum



8.

S. S.



le luia Quom aduepascit quom aduepascit quom ad

responcit alleluia alleluia alleluia alleluia

ia alleluia alleluia alleluia

Veni sancte spiritus

reple tuorum reple nostrum corda fidei

de li um et tui amo 11



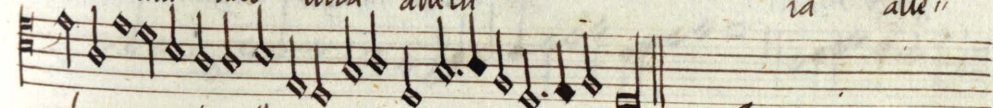
Handwritten musical score on five staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a cursive hand below the staves. The text is a Latin liturgical passage, likely from the Mass, specifically the Canon of the Mass, mentioning the Eucharist and the Church.

ris in eis in eis igne accen de  
qui per diuersi tatem qui per diuersa tem  
diuersitatem lingua in cuncta rum  
in vni tate fi dei fi  
dei congrega ti congrega ti al //



le lnia alle lnia allelu

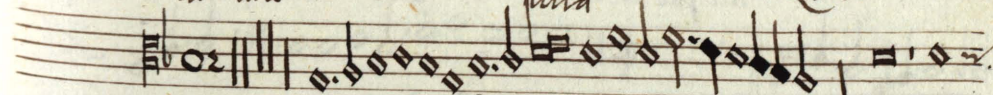
ia alle



lu ia alle

lnia

IOSQVIN

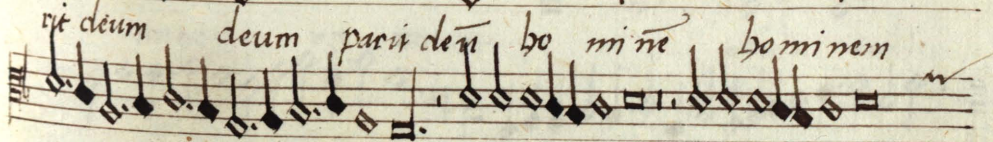


10.



preter reru Seriem

pa



rit deum

deum

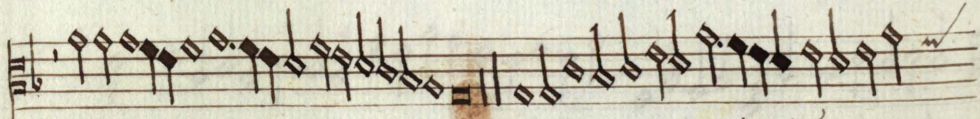
pari deu

ho mi ne

ho minem

Virgo ma ter Virgo mater.





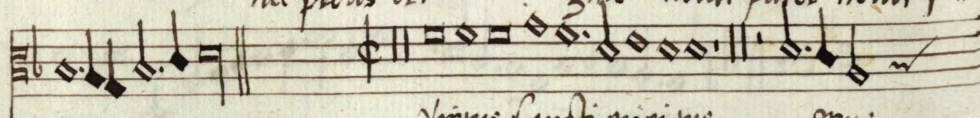
Virgo mater

nec vir tangit Virgine



nec prolis ori

gine nonit pater nonit pa



ter

Virtus sancti spiritus

opus

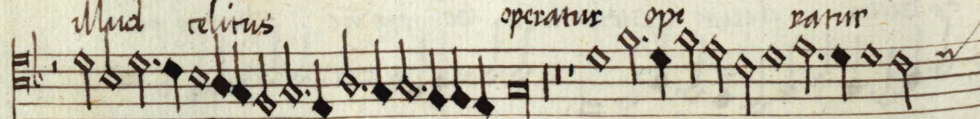


illud celitus

operatur

ope

ratur



diminitus et genis

patris sui penitus

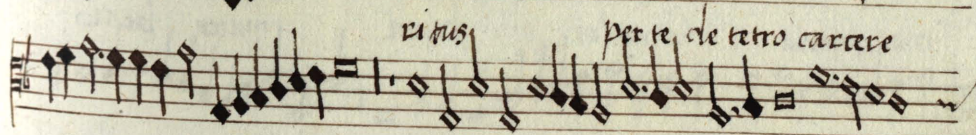
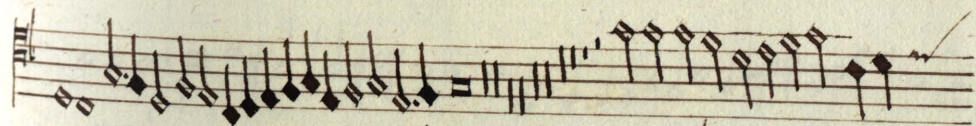
Handwritten musical score on five staves. The notation is in a historical style, featuring square notes and stems. The lyrics are written in a cursive hand below the staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The lyrics are: *quis scru ta tur dei proi dentia que dispo nit omnia tam sua ue tam sua ue ma puer pe ria tua puer pe ria trans fer ni pala ti a mater Ave mater ave*

quis scru ta tur dei proi  
dentia que dispo nit omnia tam sua  
ue tam sua ue ma puer pe ria tua puer pe ria  
trans fer ni pala ti a mater Ave mater ave



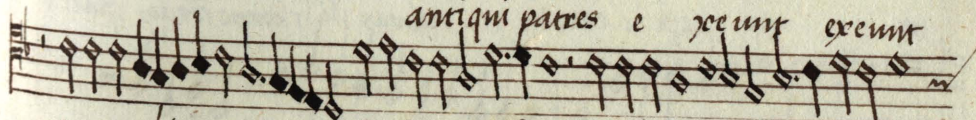
## TOSQVIN

O virgo prudentissima quā celo missus Gabriel  
 super mi regis mātius plena testatu grati a te pōsa  
 te pparāam factor om m um te matre te matre  
 dei si lins te vocat habita cātū su  
 um be a tus spi ritus be a tus spi

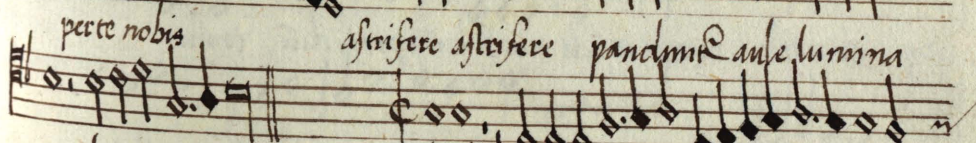


ritus

per te de tetro carcere



antiqui patres e peccunt exeunt



per te nobis

astrifere astrifere pandunt aule lumina



lu mi pa

Audi audi Virgo pu er pe

ra tu sola mater integra audi audi piamis quesumus

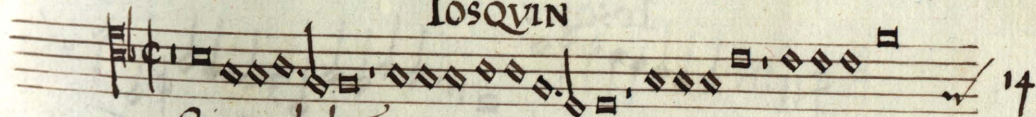


Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the staves. The text is a Latin prayer or hymn to the Virgin Mary.

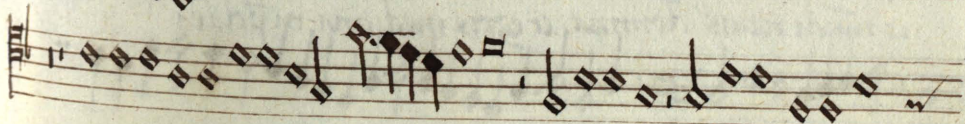
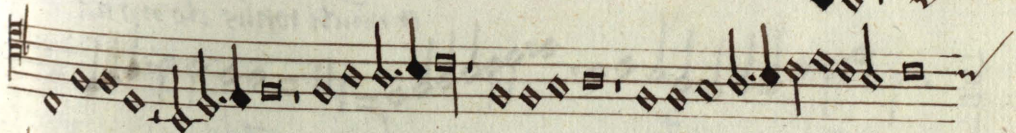
tuos maria famulos beata mater beata  
ta Virgo repelle mentis te nebras disrumpere cordis glori-  
am gloriosa regina mundi nos sub tui presidium confu-  
gimus intercede pro nobis ad domino alleluia  
ia alleluia ia alla alleluia

# IOSQVIN

12



*Circumdede-erut me*





- 15 -

Iosoyin

Bene

dicta

et

lo

rū

et mundi totius do mina

et mundi totius domina, et egis medicina nū p lara

ma ris Stella voca

ris que solem iusticie

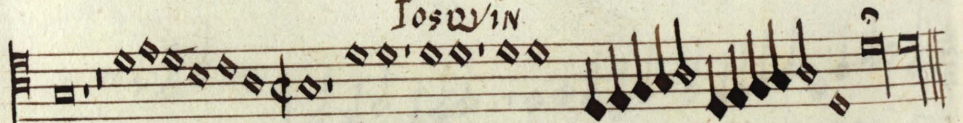
paris que so

lem

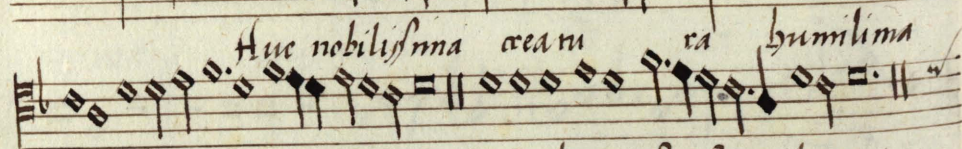
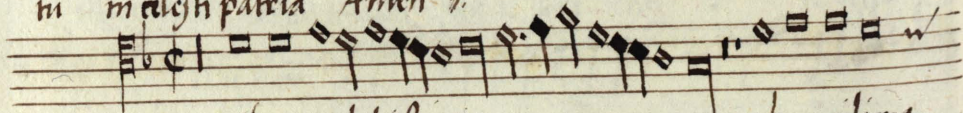
im pi ti e pa ris a quo illuminaris a quo illu  
 mina ris illuminaris sanctifica  
 uit sancta serua uir et mitens sic salutauit Ane plena gratia  
 Secunda pars Tacer  
 Sequitur Tertia pars  
 Nūc mater exora natū  
 Ut nēm tollat reatu et regnū det nobis para



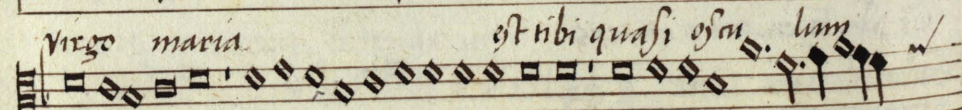
Ioswin



in mactasti patricia Amen :



Aue nobilissima creatura humilima



Virgo maria est tibi quasi os tuum



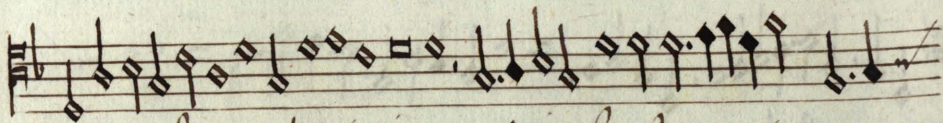
Aue maria gratia plena dominus tecum ergo admirabile

manu ante deo genua flecto

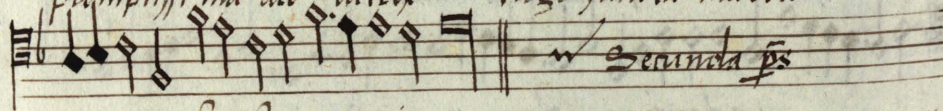
Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef on the first staff. The lyrics are written in a cursive hand below the staves. The text is a Latin hymn to the Virgin Mary.

osculum in primis aue maria di  
o domina glorie o Regina letitiae  
celorum domina Virginum gemma  
omnes sanctorum iustitia  
errantium reuocatrix desolatorum auxiliatrix mea mea





promptissi ma ad iuicem Virgo sancta maria



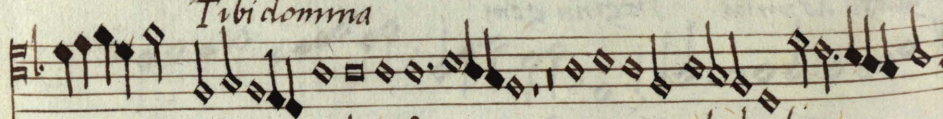
Secunda ps

sancta maria



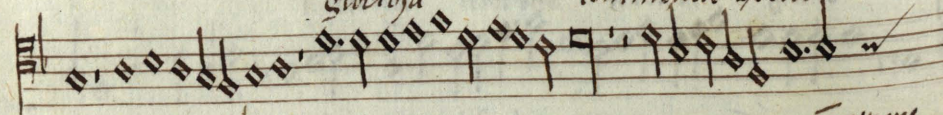
19

Tibi domina



gloriosa

commendo hodie



et quoti die anima me am et corpus meū vt me

intra custo dia, custo dia, et ab omibz ma-  
 lis malis et fraudi bus oli aboli me  
 eda ras et in vltima hora mortis mee con-  
 stante mihi asistas et anima mea et ani-  
 ma mea et anima mea ad e //



terna ad eterna gaudia perduras Vbi tu benedi  
clamavia in vera capi ta te per manes tu  
domino filio tuo dulcissimo p. infinita secula seculi  
loru A men

The image shows a handwritten musical score on four staves. The notation is in a historical style, likely from the 16th or 17th century, featuring square notes and a single melodic line per staff. The lyrics are in Latin and are written in a cursive hand below the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. The lyrics are: 'terna ad eterna gaudia perduras Vbi tu benedi' on the first staff, 'clamavia in vera capi ta te per manes tu' on the second staff, 'domino filio tuo dulcissimo p. infinita secula seculi' on the third staff, and 'loru A men' on the fourth staff. The paper is aged and slightly discolored.

# Noel baulduinn

16

20.

Tabat Virgo iuxta cruce videns pati veru lute me re

gi: om miu vidit caput coronatu spimis pforatu vidit mori filiu

vidit caput mi cli na

tum paxto re proci bus vidit vultu mactram flagelliss crucia

tum seruo cu excessibus natu sum crucifixu gu



bernante omnia christi panem hec flagella virgo mater puella

21.

Vidit et obprobria Auduit virgo hec di ten

tem ecce mater filius panem vidit virgo partu dicens est consumatum

sic et amaram transiit gladius in dolore tuo fuisse pia mater

ter tu vidisti mori tuum filium dolor me

gens dolor ille dñm sancti plangit mille extollit martyrū. Vir //

Gymnis Virgopia spes eorum vir via Virgo plena gra ti.

a uide pati ac implora seruis tuis sine mora

nobis dare gaudia A men

A men



## GOMPART

In illo tempore  
 tempore  
 pastores loquebantur ad invicem transcamus  
 qm beris leem transcamus vñ qm beris leem et vide  
 annus hoc vñ quod factū est qd factū est  
 quod fecit Anns et ostendit nobis

Handwritten musical score on five staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a cursive script below the staves. The text is Latin, likely a liturgical or devotional piece. The score is written on aged, slightly discolored paper.

et venerunt festinantes et in

venerunt Maria et Joseph et infante puerum

in praesepio Videntes autem agnoverunt

de verbo quod dictum est erat illis

de puero hoc de puero hoc

Sala ps



Et oēs qui audierant  
 mirati sunt et de his que dicta erant  
 a pastoribus ad ipsos maria au-  
 tem conservabat omnia haec conferens in corde suo  
 conferens in corde suo et reversi sunt pastores laudan-

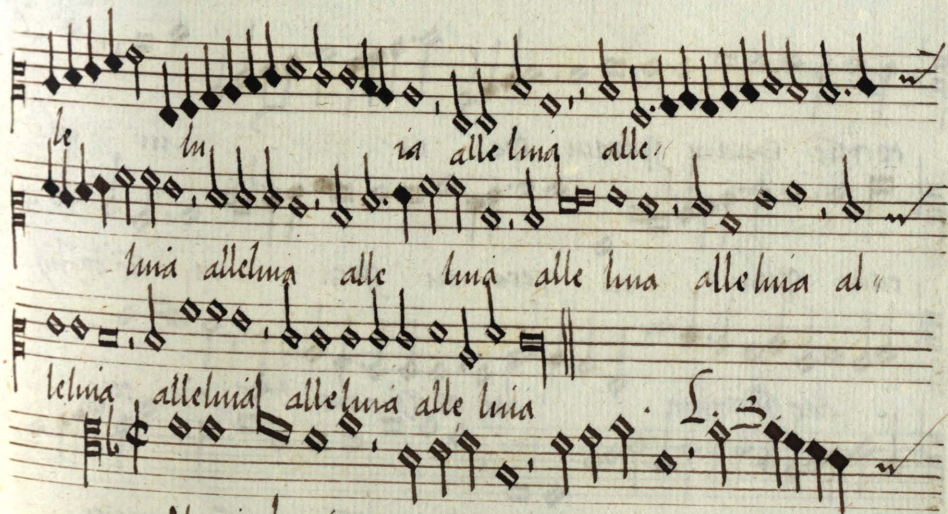
Handwritten musical score on five staves. The notation consists of square neumes on a four-line staff. The lyrics are written in a Gothic script below the staves. The text is a Latin liturgical passage, likely from the Mass of the Lord's Supper, specifically the Canon of the Mass. The lyrics are: "tes deum et glorificantes do minum in omnibus his que audierat et viderat sicut dictu est ad illos sicut dictu est ad illos sicut dictu est ad illos". The score is written in a single system, with the lyrics continuing across the staves. The notation is square neumes on a four-line staff. The lyrics are written in a Gothic script below the staves. The text is a Latin liturgical passage, likely from the Mass of the Lord's Supper, specifically the Canon of the Mass. The lyrics are: "tes deum et glorificantes do minum in omnibus his que audierat et viderat sicut dictu est ad illos sicut dictu est ad illos sicut dictu est ad illos".

tes deum et glorificantes do minum  
in omnibus his que audierat et viderat  
sicut dictu est ad illos sicut dictu est  
ad illos sicut dictu est ad illos



24

philippe qui videt me alle lnia philippe qui videt me qui videt me  
 philippe qui videt me alle lnia philippe qui videt me qui videt me  
 alleluia in alle lnia alleluia al  
 leluia videt et patre meū et patre me et p̄ez meū videt et patre  
 meū patre meū et patre me in alleluia alle lnia al



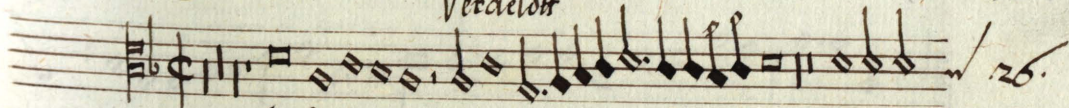


Handwritten musical score on six staves. The notation consists of square notes on a five-line staff, with a treble clef on the first staff. The lyrics are written in a cursive script below the notes. The text is a Latin hymn, likely the Kyrie Eleison.

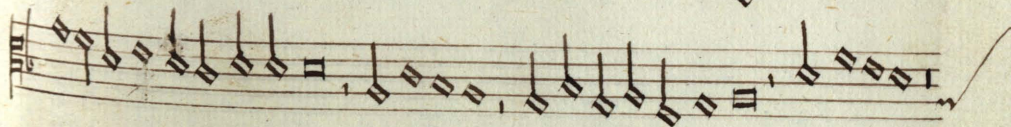
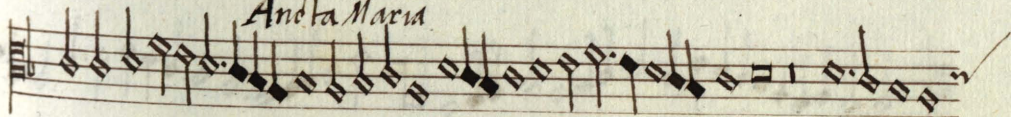
te dñe speravi speravi spe ra in spe  
ravi spe ra in spe ra in spe ra in no tūm  
dar no tūm dar no tūm dar me ter  
nū me ter nū in eter nū in eter nū me ter  
nū in eter nū in eter nū in eter nū

Verdelott

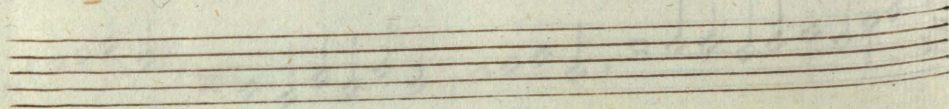
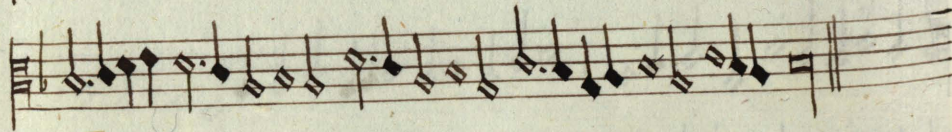
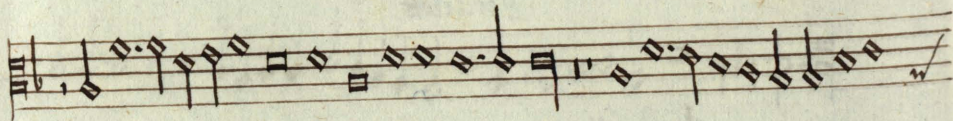
21.



Anda Maria







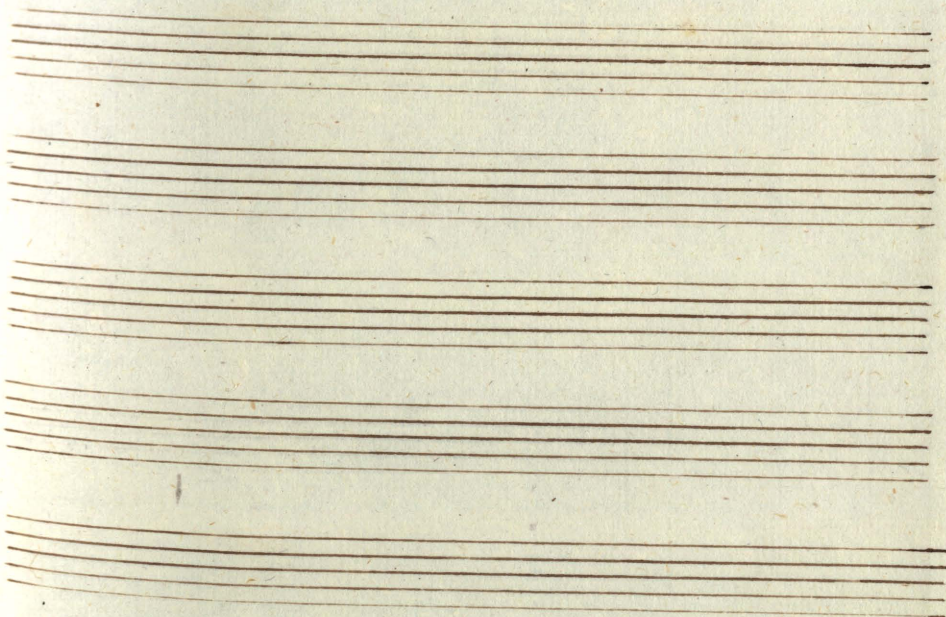
21a



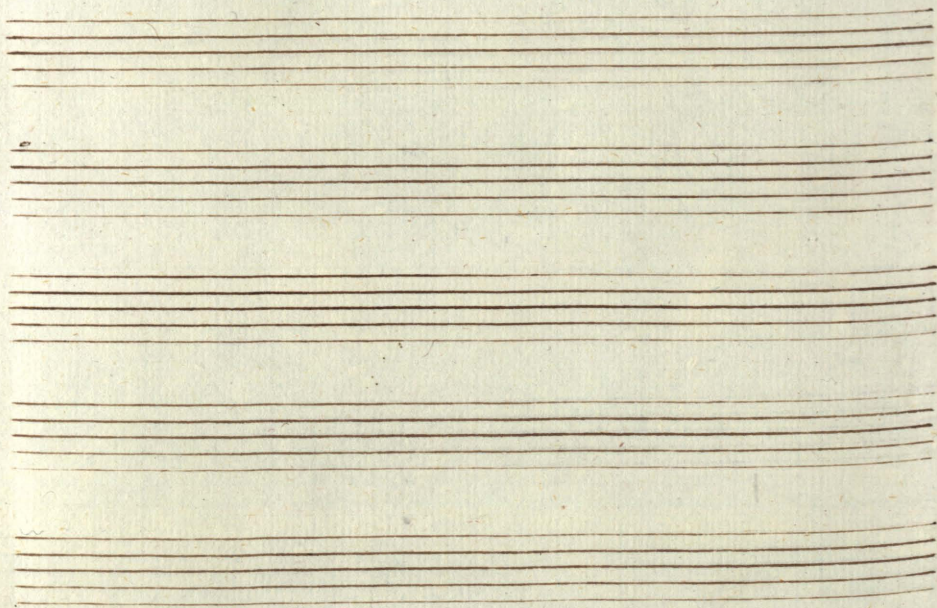




216



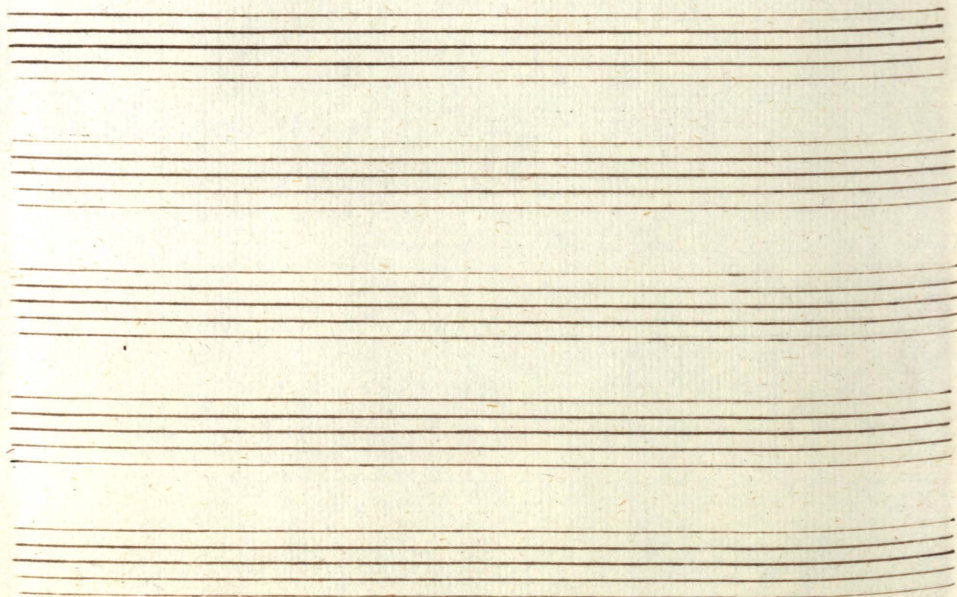




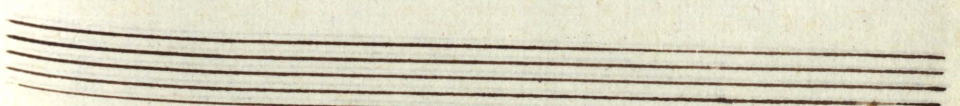
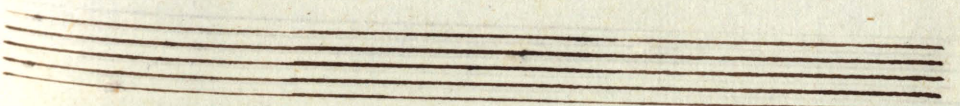
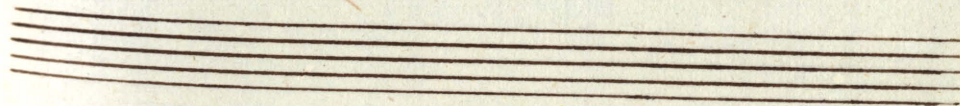
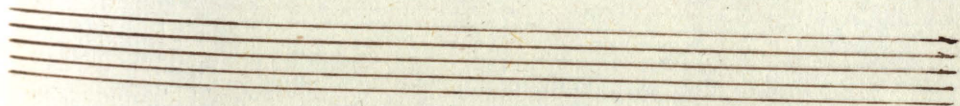
21c







21d







21e



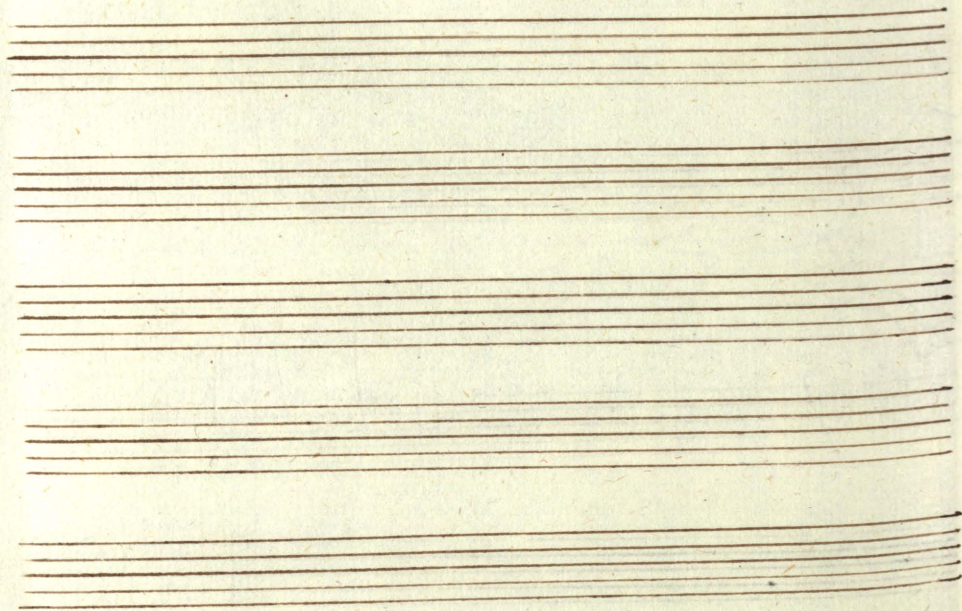




21f







21g





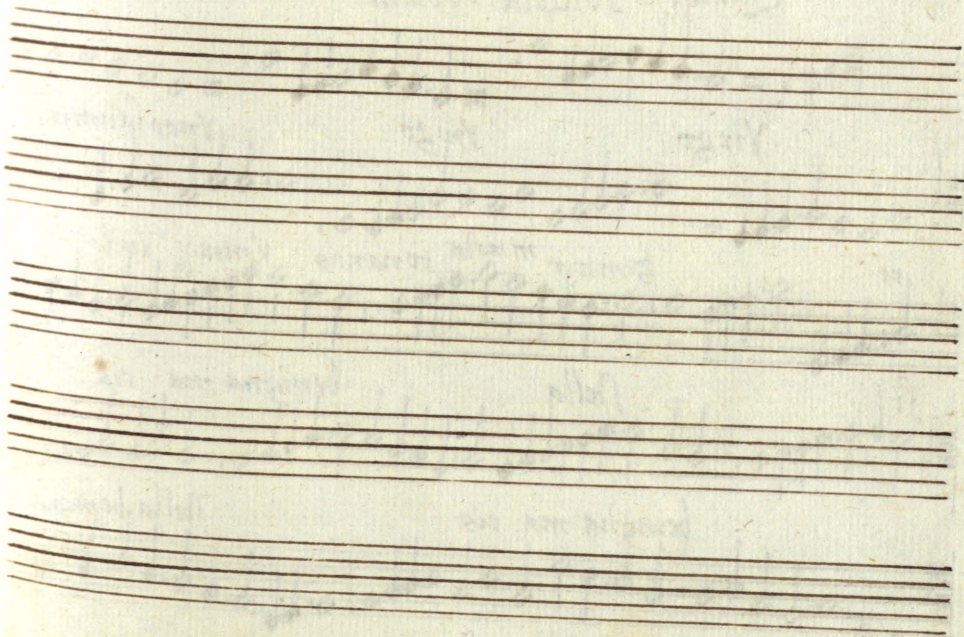


21 h











37

## Quinqz Iosquin. Vocum

Handwritten musical score for five voices, featuring Latin lyrics and a five-staff system. The notation uses square notes on a five-line staff with a C-clef. The lyrics are written in a Gothic script below the staves.

Lyrics (from top to bottom):

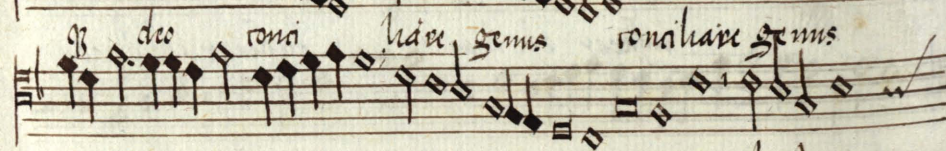
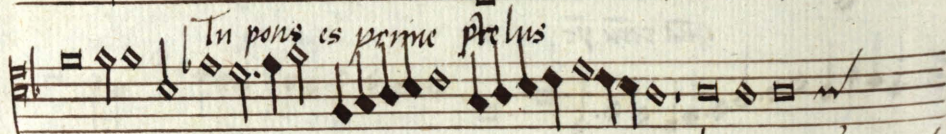
- Virgo
- Virgo
- Virgo saluti se
- vi
- gemiteix mada tonantis vnicagz vndol
- Si
- Stella
- benigna ma vis
- benigna ma vis
- Stella benigna
- maris
- benigna
- ma vis

qua reru p̄r vt lapsa fuer  
 tur rei or bi no du distm go  
 inferat esse chao inferat esse chao  
 de sanguine gen ris et matre statuit virginita  
 tis fœu i fœu

Secunda pars



38.

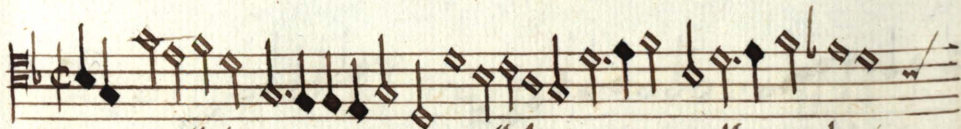


lacte tuo quire qui cuncta

c lemēta occavit pan

*si vis*      *columina testa case*      *Teria ps*
  
*Nur celi Regina mis pro gemibus o ra mis*      39
   
*pro gemibus ora*      *quosq; mis*
  
*juvat filius*      *fi mis fi*
  
*lius ipsa una*      *alle luia*      *alle luia*



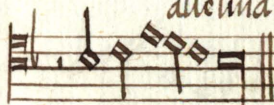


alleluia

alleluia

alle

luia



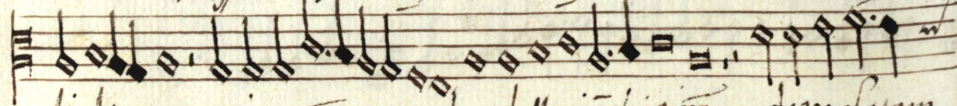
alleluia

Iosquin

40.



Missus est gabriel angelus a deo in annuntiatione gal



li le e cui nome nazareth ad Maria Virgine desponsatam



uero

cui nome e rat

Joseph

de domo dauid et nome eius virginis Maria et m //

grosus angelus ad eam dixit Ave Maria gra plena do //

minus tecum benedicta tu in mulierib9 que tu audisti me //

lata est in sermone eius ne timeas Maria in me m //

ni gra apud deu erit et recipies in utero et paries filiu



et voca bis nomen eius Jesum Hic erit magnus  
 et filius dñi vocabitur et dabit illi dñs de us  
 sicut clamavit eius dixit aut Maria quomodo fi  
 et istud et respondit angelus dixit  
 ei spiritus sctus superueniet in te ideoq̄ qd nascitur

ex te sanctu este Elizabeth cognata tua et ipsa concepit filium et  
 hic mensis est sermus ille dixit autem Maria ad angelum  
 este ancilla domini fiat mihi secundum verbum unum Iosquin

42.

Lectio actuum apostolorum  
 in diebus illis. Cum compleretur dies pentecostes erant



Handwritten musical score on five staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The text is a Latin passage, likely from the Book of Revelation, describing the filling of the church with the Holy Spirit and the presence of the Lord.

omnes disapu li pariter in eo de loco et  
factus est repens spiritus de celo tanquam adueniens  
spiritus uehementis uehementis et repleuit totam domum  
ubi erant sedentes et apparuerunt illis dispersi in limbo  
tanquam ignis sedens supra singulos eorum et repleti sunt omnes

Handwritten musical score on six staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a cursive hand below the staves. The text is as follows:

piri in sancto et ceperat loqui va rīs Imig  
uis ppo ut spiritus sanctus dabat e lo qui il lis  
erant autem in ierusalem in ierusalē habitantes  
Viri religio si ex omni / ex omī nati one  
que sub celo est Secunda pars



43

facta aut hac voce et mente confusa est quom  
audimus. v. nusquid lingua su  
mos loquentes illos loquentes superabat  
omnes et mirabantur ad invicem dicentes: nomen ecce isti omnes  
qui loquuntur galilei sunt et quomodo

nos audiamus Vniuersaq; lingua meas in qua nati sumus partibus medi  
 et elami re et qui habitant mesopotamiam et  
 cupam dotnam pontum et Asia phrygia et panphili  
 am egyptum et partes lybie que est circa preter et  
 aduene Romanorum indej quoq; et pro



felix cetera et arabes audimus eos lo-  
quentes meis linguis magis  
natus dei Amen  
Stabat mater dolorosa iuxta crucem lacrimosa dum  
perolebat filius unius animam gemitu torrere et

dolen rem preasint gla dius o q̄ tristis et  
 agitata fuit illa benedicta m̄e v̄ginis quemere  
 bat et dolebat et tremebat cū videbat nam penas m̄dm  
 q̄s et homo q̄ nō fletet Cris̄i ma t̄e si vi de ret in tanto sup  
 plui o p̄a m̄e contemplari dolente cū si li



o pro peccatis sue gentis uidit Iesu in tormentis & flagellis subdi-  
 num uidit suum dulcena tu morienti de sola num dñ  
 e mi su spiritū Exa ma ter fons amoris  
 me sentire vni doloris  
 fac ut ardeat cor meū in amando crucis deum ut sibi

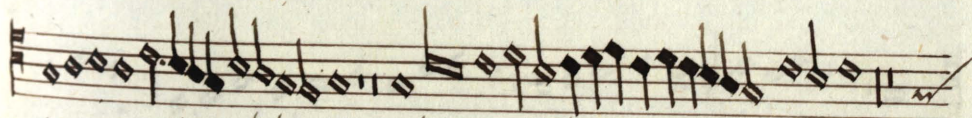
compa tam | compa tam. | iam nō no sis  
 a ma ra fac me tē plangere facit portē xpi mor  
 tem passio nis eius for tem & plagas tēo lere fac me  
 plagis vul nerari tēte hac m ebri a vi ob amore fili  
 i in flammis & accensus pte virgo sm defensus in die iudi



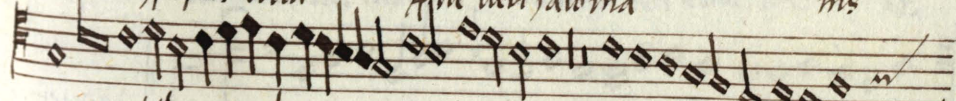
1. morte xpi huius mundi confiteri gratia qm corpus morie  
me fac ut anime donetur paradisi gloria Amen

46.

Verbum homin et suave personem illud aue p qd xpi sit  
conclau p qd xpi sit conclau Virgo mater filia  
per quod aue salutata mox co cepit fecunda Virgo claud stripe na

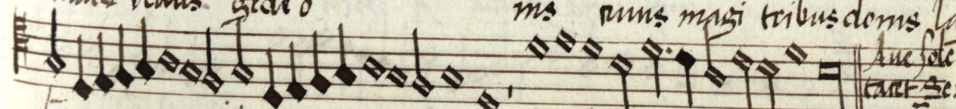


ta inter spiras lilia Aue ueri Saloma mis



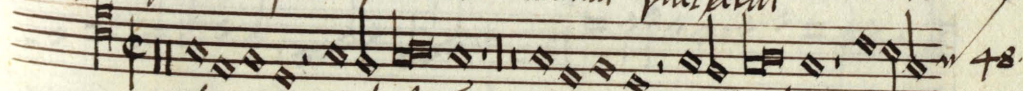
mater uellus. gade o

ms. cumis magi tribus domis lan

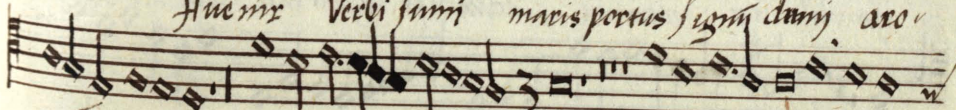


da pu er pe uui puer pe cum laudat puer perui

Aue sole  
caer. se:  
ter. ps



Aue mrx Verbi sumi maris portus signi dany aro



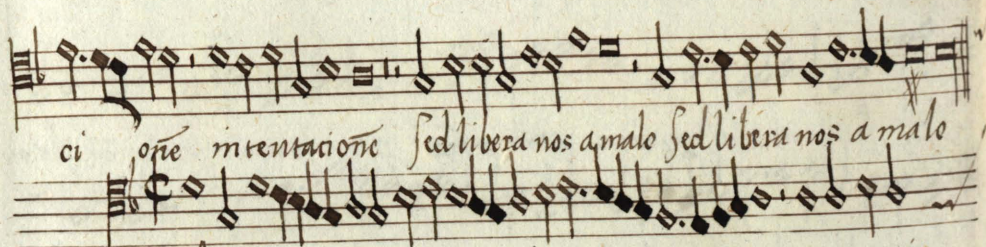
maku uirga sumi Aue mrx Angelo en supplicamus nos cmen



Handwritten musical score on five staves. The notation consists of square notes on a four-line staff. The lyrics are written in Latin. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The lyrics are: da eme datos nos comeda tuo nato ad habenda Sempio  
terna gaudia sempiterna gaudia Amen Jaquet  
Ater noster qui es in celis sanctificetur  
sanctificetur nomen tuum adueniat regnum tuum adueniat regnum tuum  
in fiat voluntas tua sicut in celo et

Sicut in celo et in terra panem nostrum panem nostrum quotidianum da nobis  
 hodie da nobis hodie et dimittit nobis  
 debita nostra Sicut et nos dimittimus sicut et nos di-  
 mittimus debitoribus nostris debitoribus no-  
 stris et ne nos inducas et ne nos inducas in tentationem





Handwritten musical score on five staves. The notation is a form of early printed music, possibly square notation, with a single melodic line per staff. The lyrics are in Latin, written in a cursive hand below the staves. The text is as follows:

fructus viscerum Jesu mihi Je sus tota Mari  
a regina celi Regina celi  
dulcis pia dulcis pia o mne dei o mater dei  
ora pro nobis peccatoribus ut in electis te videa  
mus ut in electis te videamus te videa mus



N die tribulationis mee tribulationis mee tribu-  
 lationis mee rennuit consolari anima mea  
 consolari anima mea et an-  
 cipauerunt oculi mei vigilas oculi mei  
 i prelacrimis prelacrimis turbans

In turbatus sum et non in lo cutus et meditatus sum in no  
 te et medita tus sum nocte tu corde me  
 et exercitabar et exercitabar  
 et scopabam spiritum me  
 et scopaba spiritum meum her oia mi ra

Detailed description: This is a handwritten musical score on five staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The text is a Latin prayer or psalm. The first staff begins with 'In turbatus sum' and ends with 'et meditatus sum in no'. The second staff continues with 'te et medita tus' and ends with 'sum nocte tu corde me'. The third staff has 'et exercitabar' and ends with 'et exercitabar'. The fourth staff has 'et scopabam spiritum me' and ends with 'et scopaba spiritum meum'. The fifth staff has 'her oia mi ra'. There are some ink blots and a small 'o' above the third staff.





fuerunt dolorum meo

en fue



erunt dolorum meorum dolorum meorum

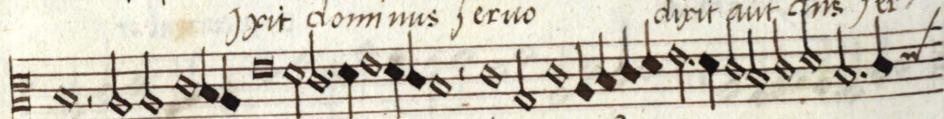
Jaquet

. 52 .



Ixit dominus seruo

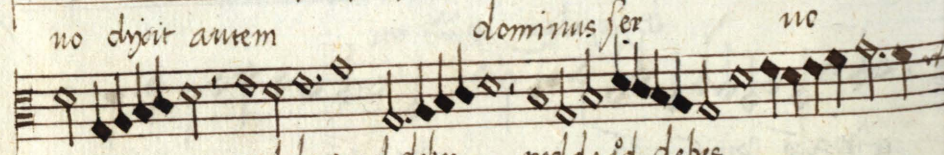
dixit aut dms ser



no dixit autem

dominus ser

no



redde quod debes

redde qd debes

Handwritten musical score on five staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The text is a Latin liturgical passage, likely from the Mass of St. John the Evangelist. The score is divided into two parts by a double bar line. The first part ends with 'et omnia red', and the second part begins with 'Secunda pars'.

proci des aut ille proci dens aut ille seruus rogabat en  
di rens rogabat en di rens pa ci en tia  
ha be in me pa ci en tia ha be in me et omnia red  
da ti bi et om ni red da ti bi et  
Secunda pars  
om ni red da ti bi



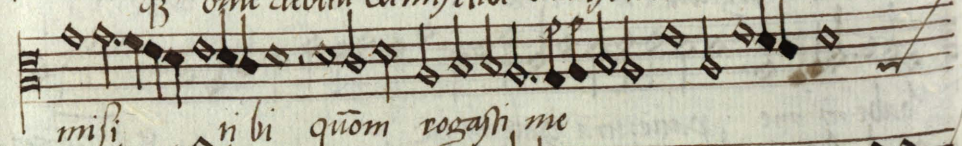


Serue ne q̃

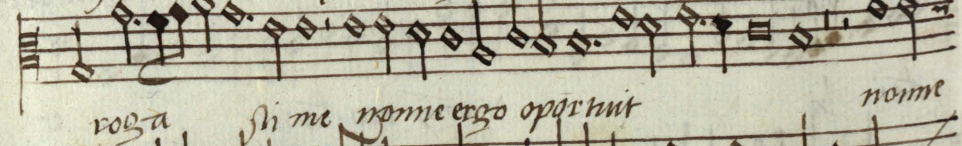
Serue me



q̃ om̃e debitu dimisi tibi dimisi tibi om̃e debitu di

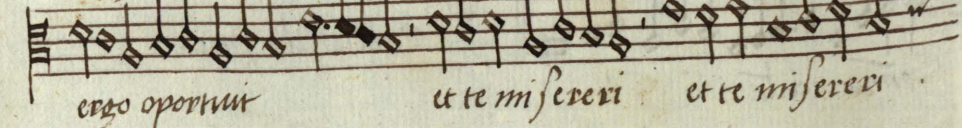


mi si ni bi quom rogasti me



roga sti me nome ergo oportuit

nome



ergo oportuit

et te misereri et te misereri

Handwritten musical score on five staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a cursive hand below the notes. The first staff contains the lyrics "confer mi tui", "confer mi tui", "fuit et e", and "go". The second staff contains "tui misertus fu", "alleluia", and "alleluia". The third staff contains "alle lu ia" and "alle lu ia". The fourth staff contains "ia". The fifth staff is empty.

confer mi tui confer mi tui fuit et e go  
tui misertus fu alleluia alleluia  
alle lu ia alle lu ia  
ia



Jaquet

54

Epice domine      Aspice domine  
domine      quia facta est      deso-  
lata desolata ciui-      tas desolata ci-      uitas  
desolata ciuitas      plena diui-      ti-      is  
seder in tristi-      ti-      a





## Richafort

On turbetur cor v<sup>o</sup>  
 ego vado ad p<sup>er</sup> ad patre me um et  
 dū assumptus fuero a vo bis mita vobis al  
 le lu ia spiritū veritatis alle lu  
 ia spi ri tū veritatis alle lu ia

alleluia

Ego rogabo pater meum

ego rogabo ad patrem meum et a lium paracletum

spiritum sanctum

veritatis

spiritum veritatis alleluia spiritum veritatis alleluia

ia verita

tis alle lu

ia



Richafort

Am non dicitur Vos servos sed amicos  
 me os seculi amicos me os qui a quia  
 omni a cognovistis que operatus sum in  
 medio tui al leluya alleluya Accipite spiritum  
 scilicet quorum remisistis potum remittatur eis alleluya

Handwritten musical score on five staves. The notation is in a historical style, featuring square notes on a four-line staff. The lyrics are written in a cursive hand below the staves. The text is a Latin liturgical passage, likely from the Gospel of John, chapter 14, verses 17-19. The score includes a C-clef on the first staff and a 3/4 time signature on the fourth staff. The lyrics are: "Inia alle lu ia Cū Venerit ille spiri tus spiri tus spiri ve ra tis il le ille docebit vos ille docebit vos deo verita tem omnes veritate et que veni ra annuntiabit vobis alleluia alle".

Inia alle lu ia Cū Venerit ille  
spiri tus spiri tus spiri ve  
ra tis il le ille docebit vos ille docebit vos deo ver  
tatem omnes veritate et que  
veni ra annuntiabit vobis alleluia alle



In ia allelu ia alle luia *Richafort*  
 Erusalem lugra  
 et exue te vestibus et exue te vestibus ro tum di ta  
 tis induere te cinere et cilicio qui  
 a mi te occisus est quia mi te occi sus est

saluator israel

saluator israel

Educ quasi torrefere lacrymas deducq

si torrefez lacrymas per die et no

notatcat pupilla oculi tu i oculi

tu i quia in te occisus est occisus

60.



Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a clef and a key signature of one flat (B-flat). The lyrics are written in a Gothic script below the notes. The text is: *et occisus et saluator israel* (first line), *israel* (second line), *saluator israel* (third line), *saluator is* (fourth line), and *rael saluator israel* (fifth line). The word "rael" is split across the fourth and fifth lines. The score ends with a double bar line and a repeat sign.

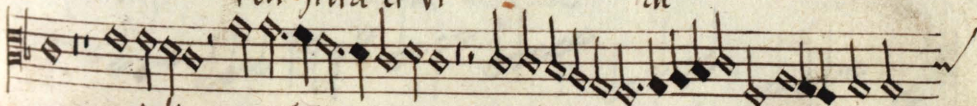
et occisus et saluator israel  
israel  
saluator israel  
saluator is  
rael saluator israel

Gombert.

41



Udi filia et vi de



et inclina aure tu am



et obliuiscere

po



puta mui

et domum patris tu

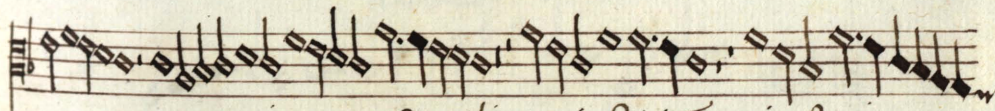
i et conpister rex de po



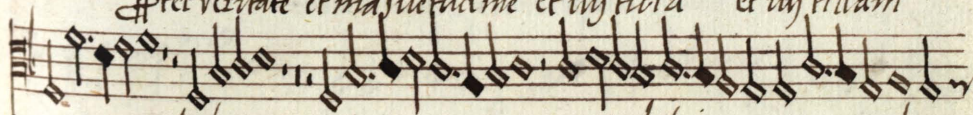
62.

Handwritten musical score on six staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The score is divided into two systems of three staves each. The first system contains the lyrics: "re .:|: decorem tuum quom ipse", "se quom ipse est dñs deus tuus et", and "adornabunt eum. Specie m". The second system contains the lyrics: "a et pulchritudine tua", "intende pspere regna pcedo et regna", and a final double bar line with a repeat sign. The paper is aged and shows some staining.

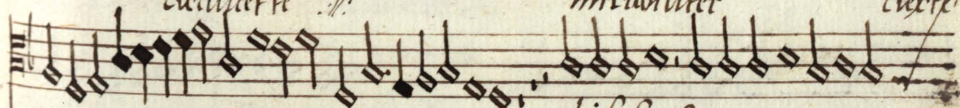
re .:|: decorem tuum quom ipse  
 se quom ipse est dñs deus tuus et  
 adornabunt eum. Specie m  
 a et pulchritudine tua  
 intende pspere regna pcedo et regna



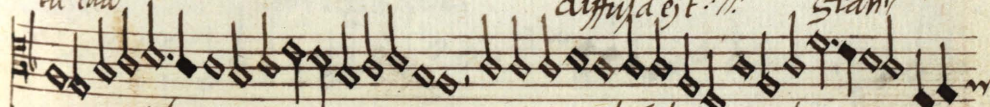
propter veritatem et mansuetudinem et iusticiam et iusticiam



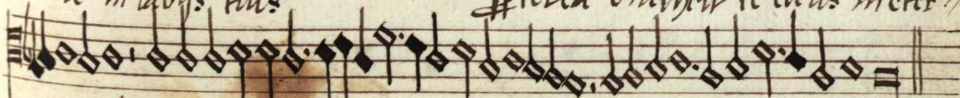
deducat te ./. mirabiliter dexte



ra tua diffusa est ./. gratia



a in labijs tuis propterea benedixit te deus in eter



num propterea bene dixit te deus in eter num



Gombert

Emite adene omnes qui laborans  
 et onerati estis et ego reficiam  
 tollite iugum meum  
 Vos et discite a me  
 quia mitis sum et humilis  
 les cor de et humiles cor

The musical score is written on five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation consists of square notes with stems, some beamed together. The lyrics are written below the staves in a cursive hand. There are several repeat signs (triple dots) and a 'Vos' marking at the beginning of the fourth staff. The piece concludes with a double bar line and a fermata on the final note of the fifth staff.

Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef on the first staff and a bass clef on the second. The lyrics are written in a Gothic script below the staves. The first staff begins with a '1' above the first measure. The second staff has a 'de' above the first measure. The third staff has 'mabus ve' above the first measure, 'stus' above the second measure, and 'ammabus vestris uigū em' above the third measure. The fourth staff has 'me um uigū em mēu suauē est et omis meum leue' above the first measure. The fifth staff has 'et omis mēu leue. //:' below the first measure. The score ends with a double bar line and repeat dots. There are some ink smudges and a small 'pp' marking above the first staff.

1  
de et muenietis re qui em am  
mabus ve stus ammalbus vestris uigū em  
me um uigū em mēu suauē est et omis meum leue  
et omis mēu leue. //:



.64.

Handwritten musical score on six staves. The notation consists of diamond-shaped notes on a five-line staff, with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the staves.

Lyrics:

Nullo tempore dixit Jesus dixit Jesus  
discipulis su is discipulo  
lis suis  
Cum venisset para clitus Cum vene  
er para clitus que ego

que ego mitta vobis a pre mitta vobis a  
pa tre mitta vobis a pre  
mitta vobis a pa tre mitta vo-  
bis a pre spiritum Verita tis spiritum Verita tis spiritum  
Veritatis  
Veritatis qui a pre procedit proce-

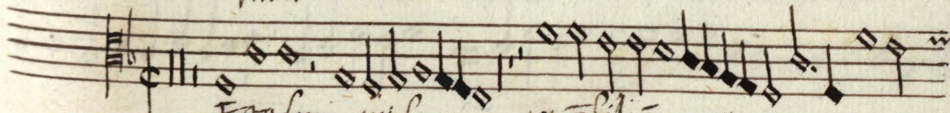


Handwritten musical score on five staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a cursive hand below the staves. The text is as follows:

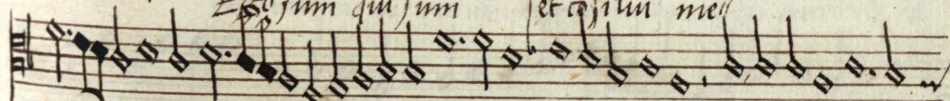
dir q' apre proedir      proa    dir    il    le  
il      le    testimoniu  
perhibebit de me  
alleluia      alleluia  
alleluia



Vatut



.65.



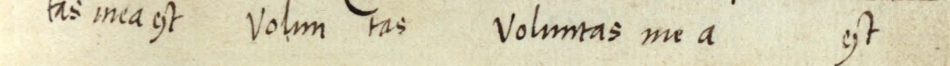
Ego sum qui sum et consiliū meū



no est tū in pīs sed in lege domini



mi Volum tas me a gt sed in lege dñi Volum



tas mea gt Volum tas Voluntas me a gt



Voluntas me a est alleluia E)

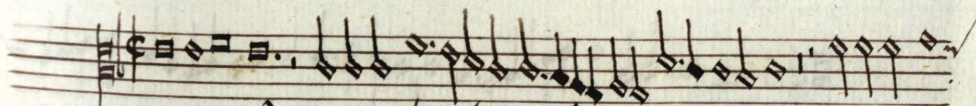
ego dormivi ego dormivi et dormivi et dormivi

et dormivi ce pi quom quom domini

me susce per me alleluia alle luia al

le luia

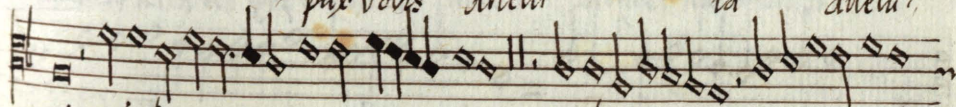
Secunda pars



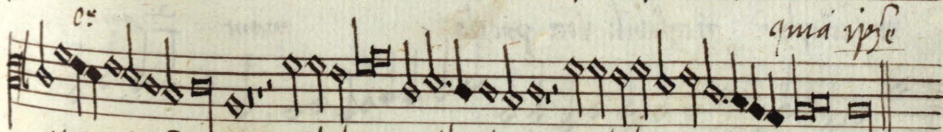
*Venit Jesus in medio discipulo in suorum et dixit ei*



*parvulus alleluia alleluia*



*Viscite manus meas Viscite manus meas et pedes meos*



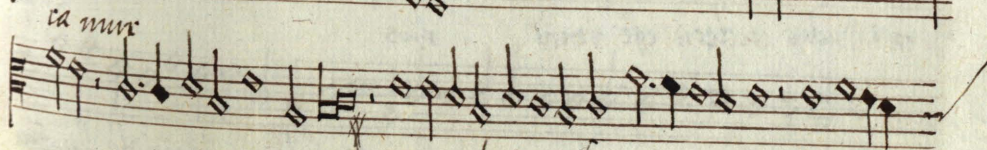
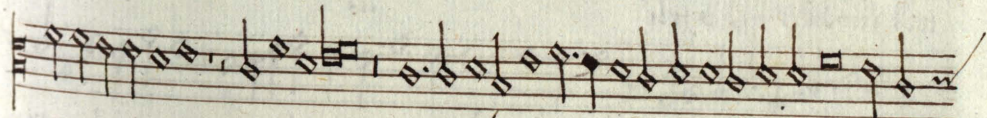
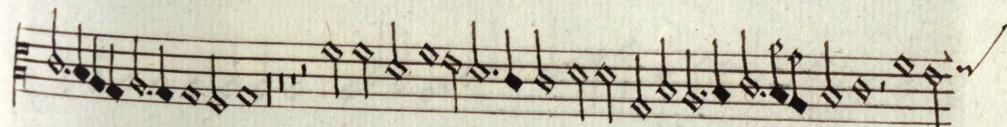
*quia ipse*

*alleluia alleluia alleluia alleluia*



67.

E deum lauda mus  
 te dominū confite mur te eternū pater ois terra veneramur  
 tibi omnes angeli et vniuerse potestates et cherubim  
 et seraphim inconfabili voce precla mant *2 an*  
 deus sanctus deus deus saluator



tu rex glorie xpe

tu pa //



tris sempiternus es fili  
 ns  
 tandem to mortis aculeo aperuisti cre  
 dentibus regna ce lo ra tua ad dexterā sedes dei pa  
 tris. Iudas credens esse verum ras  
 Te ergo quesumus tuis famulis subueni q̄s p̄ioso sangui

cede mihi saluum fac p[ro]p[ri]um m[eu]m d[omi]ne et  
 benedic hereditati me et reges et exalta illos  
 V[er]um m[er]itum per singulos dies benedicimus  
 et laudamus n[ost]r[u]m n[ost]r[u]m in seculu[m] et in seculu[m] seculi  
 li dignare d[omi]ne dignare d[omi]ne die isto sine p[ec]cato nos custo

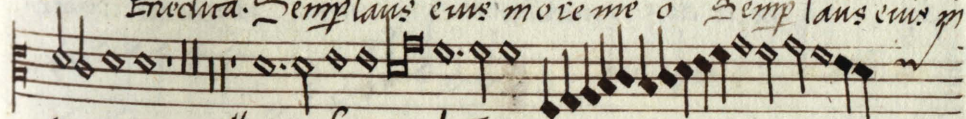


di re miserece nostri dñe miserece mei fiat mīa tua  
domine sup nos quē admodū sperāvimus in te domine  
ne spera ui nō confundar in eternū mīa  
c ter mīa

Noel bauldunum



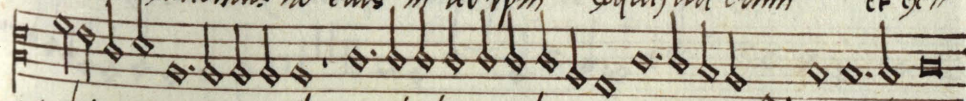
Enedica. Templaus eius more me o Templaus eius in



ore meo Magnificate dnm me



tu exaltatus no eius in id ipm exquisivi dnm et ex



audiuit me et ex omnibus tribulati omnibus meis eripuit me Accedi te

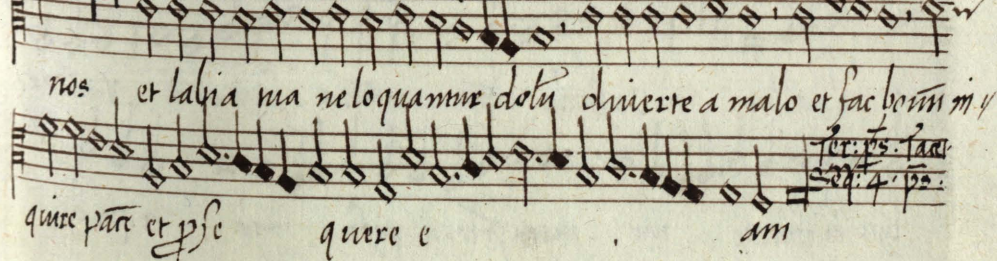
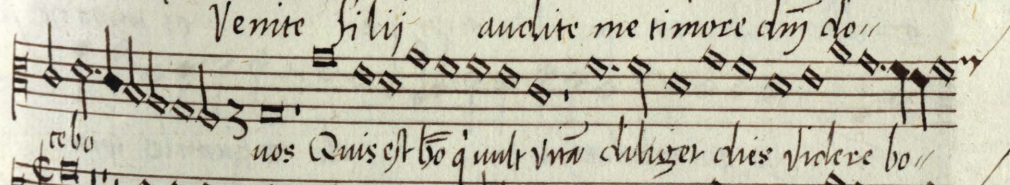
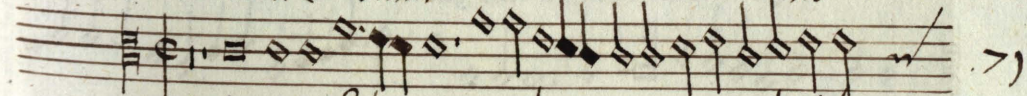


accedi ad e um et illumina m ista paup clamavit ad



Handwritten musical score on six staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The text is a Latin liturgical passage, likely from the Book of Psalms.

do mi ni et dñs exaudiut e um Immitet aurem  
lūs do mi ni in crē pū rā timentū eum et expiet e  
os Gustate et vi dete quōm suavis ēt domi  
nus beatus vir qui sperat in e o diuites egue  
rūt et esurie rūt inquirentes au tē domi ni



quere p̄r et p̄sc quere e am



Clamauerunt iust et dñs exaudivit eos et ex omnibus  
 tribulati omnibus eorum libera qui e os iusta est  
 dñs hys qui tribulati sunt corde et humiles spiritus  
 in salua bit Custodi dñs omnia ossa eorum Vñ ex  
 hys nō contrecte tur mors peccatorum pessima et quia

Handwritten musical score on six staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a cursive script below the staves. The text is a Latin hymn, likely a Gloria Patri, with the following lyrics:

derat iusti delin quer redimet dñs aias seruatoru suo  
in et nō delinquet omes qui sperat in eo me o Gloria pa  
tri et filio et spiritui san cto Sicut erat in pñcipi o  
et nūc et semp et in secula seculorū Amen seculorū Amen  
seculorū Ame seculorū Amen



Muton

An teq̃ comede suspico et tanq̃ in imdanna qua siccus  
 huius meus *ff.* qua timor tue imbeba  
 e ne mi mi hi et qd Verebar accidit  
 et qd Verebar accidit mihi nonne quie in et venit sup̃ me in  
 dignario tua ni dignario ma m a

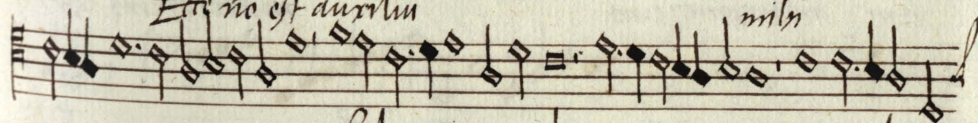
*Stato pres*



75.

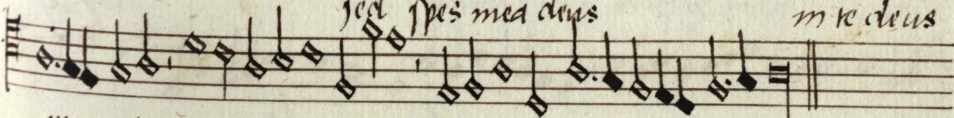
Eri no est auxiliū

mili

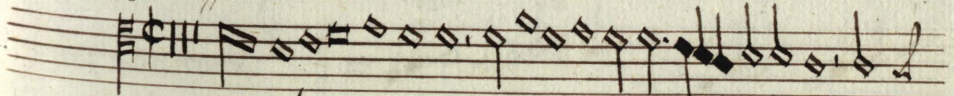


sed spes mea deus

in te deus

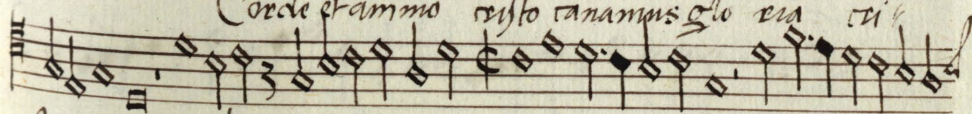


me us



76.

Corde et animo cristanamus glo ria ri



cristanamus glo ri

am

cristanamus gloria



am matremque eius  
 matremque ho-  
 noris debito venerares ut famulus sum  
 confer-  
 uer N al le lig  
 secunda pars  
 ia  
 Laudamus te domine ac no-

De laudemus ego domine sem sine sine  
 sine sine dicentes sine sine dicentes  
 Salus et honor tibi xpe et honor ti-  
 bi alleluia famulus nūc conserua  
 N famulus nūc conserua N

Detailed description: This is a handwritten musical score on five staves. The notation consists of square neumes on a four-line red staff. The lyrics are written in a cursive hand below the staves. The first staff begins with 'De' and ends with a large 'L' (longa). The second staff continues the text. The third staff has two phrases. The fourth staff has two phrases. The fifth staff begins with 'bi' and ends with a large 'L'. There are double bar lines (N) at the bottom of the page.





78.



Handwritten musical score on five staves. The notation is a form of early printed music, possibly for a lute or similar instrument, featuring a single melodic line with a treble clef and a key signature of one flat. The lyrics are written in Latin and are placed below the staves. The score is divided into two parts by a double bar line. The first part ends with a fermata and the word 'finis'. The second part begins with a new staff and the words 'Secunda pars Sequitur'.

lis multu amabilis  
 sanctior  
 la q sola finis  
 dig na  
 dig na por ta re talentu mmm  
 di

Secunda pars Sequitur.



Dulce lig in dulce lig  
 in dulces cla nos dulcia se rens pon de  
 ra salua presente carceru  
 minus hodie lan dibus congregata  
 minus hodie laudibus congrega ta congrega tam

Handwritten musical score for the 'Te igitur' section of a Mass. The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The music is composed of square notes, typical of 18th-century manuscript notation. The lyrics are written in a cursive script below the staves. The text is as follows:

alle lu ia al le lu ia al  
 le lu ia  
 ne maris stella  
 tera ma  
 atq; semper  
 per Virgo atq; semper Vir go felix celi portu



Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a Gothic script below the staves. The text is as follows:

ta felix ali por ta sumus illud que gabrielis ab o.  
re funda nos in pace multas hie  
ne solue vincula re is profer lumen re is profer lu  
me re is mala nostra prole bona cum ta po  
se bona cum ta po se  
Secunda pars



Monstra te esse matrem Summas parte preces qui pndis  
 natus tulit esse natus miter esse m. us Virgo singularis Vir  
 go singularis miter des mris nec culpis solutos  
 nos culpis solutos mites fac et castos Vita presta pueri  
 uti para ritum Ut videret Jesum semp collere



mur Sit laus Sit laus deo pa tri deo pa tri summo xpo de  
o spiritui san cto san cto spiritui san  
cto trinus et unus v mus trinus et unus  
Anle Gaule quod  
me psequens // // // qui di

The image shows a page of handwritten musical notation on five staves. The notation consists of square notes on a four-line staff, with a treble clef at the top right. The lyrics are written in a Gothic script below the staves. The text is a Latin hymn, likely the Kyrie Eleison. The page is numbered '82.' on the left margin. There are double bar lines and repeat signs (//) at the end of the first three staves and between the fourth and fifth staves.

et quis est domine // et ille et ille ego sum Iesus  
 nazarenus // quem prophetae quae vis //  
 durus est tibi // contra  
 Secunda pars.

Memento calicea // re  
 Sede pance apostole // predicator veritatis // predicator ve //  
 . 23.



Handwritten musical score on four staves. The notation consists of square notes on a five-line staff, with a treble clef at the beginning of the first staff. The lyrics are written in a cursive hand below the notes. The first staff contains the lyrics "ri ratiz et dolor gentiu intercede intercede". The second staff contains "intercede intercede" and "pro nobis ad am //". The third staff contains "quite elegit" and "quite elegit". The fourth staff contains "a nnnr grana dei grana dei". The score ends with a double bar line and a repeat sign.

ri ratiz et dolor gentiu intercede intercede

intercede intercede pro nobis ad am //

quite elegit quite elegit

a nnnr grana dei grana dei

L n: 5 mff. 5 Vo:

58

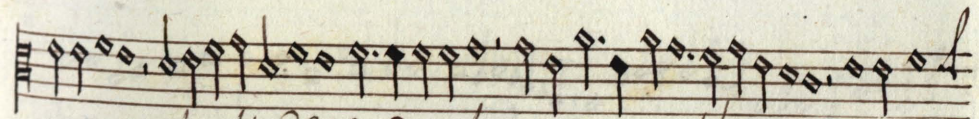
24.

omnes gentes plaudite manibus  
omnes gentes plaudite manibus manibus omnes  
gentes plaudite manibus plaudite manibus  
Inbilate deo in  
Voce in voce exultate in voce omnes gentes plaudite ma-  
nibus  
dominus excelsus terribiles terribiles rex



Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef at the beginning of each line. The lyrics are written in a cursive script below the notes. The text is as follows:

magis super om̄ terrā sup̄ om̄ terrā ter rā  
terram om̄s gentes plaudite manibꝫ submittite po-  
los nobis & gentes sub pedibus nostris .|| .|| .||  
nostris ~~Cors~~ gentes plaudite manibꝫ plaudite  
elegit nobis hereditatē suam .|| 52



ms gntro hereditate sua spiritus iacob qui diligit omnes gnti



hos plaudite manibz .ii. manibus manibus

Seda  
perro



Ascendit de us in nubilo & domi

85



ms .ii. Vocetuber & Ang in voce inter omnes gntes o



ms gntro plaudite manibz psallite domino psallite domino psallite



Handwritten musical score on five staves. The notation consists of square notes on a four-line staff, with a treble clef on the first staff and a bass clef on the fifth. The lyrics are written in a cursive hand below the staves.

regi nostro psallite omnes gentes plaudite manibus  
- quoniam regis dei nostri domini psallite laudate omnes gen-  
tes plaudite manibus Regnabit deus super gentes  
super omnes domus David super fidem factam sunt omnes gen-  
tes plaudite ma- nibus principes populi

Handwritten musical score on five staves. The notation consists of square notes on a five-line staff. The lyrics are written in Latin and are placed below the staves, often with small vertical lines indicating the pitch of the notes.

Lyrics:

congregati sunt in deo abraham in deo abraham in deo abraham que est pro  
 terre Veneruntque elevari sunt omnes gentes plaudite  
 manibus manibus Iubilato deo in  
 coram reuerentia in reuerentia  
 in



Lento: Semst. & Vocu.

26



Chorus Sumitur Sumitur Sumitur recolitur in mer

Handwritten musical score on six staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written in a cursive hand below the notes. The score is divided into two systems by a double bar line. The first system contains the first four staves, and the second system contains the last two staves. The lyrics are as follows:

ria memoria passio nis ri ms passio  
 stonis ins ergi rnis. Mens implet  
 im implet mens impletur impletur  
 impletur gra..  
 ria

At the end of the first system, there is a section marked "Coda" and "C21" with a measure number "87." to the right. The word "Mens implet" is written in a larger, more decorative script above the fourth staff.



Handwritten musical score on five staves. The notation is in a historical style, featuring square notes and a single clef on the first staff. The lyrics are written in a cursive hand below the notes.

Lyrics:

futuro glori nobis nobis pinguis  
mis datur datur alle lu  
ia alluia alle luia  
alle ..  
luia alle luia

Contratenor primus. Ludo. Sempl. 5 Vo.

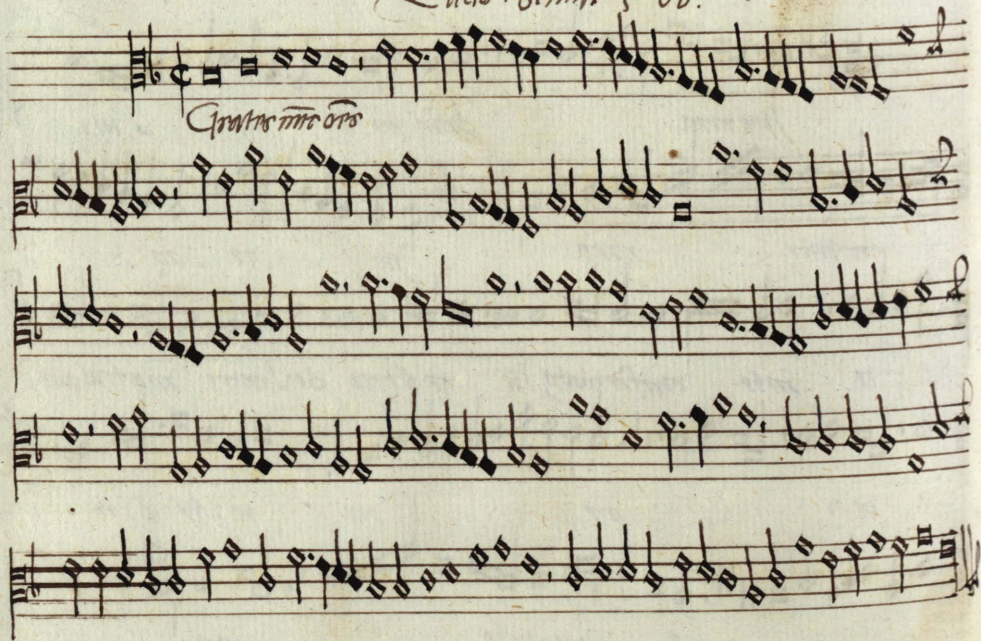
62

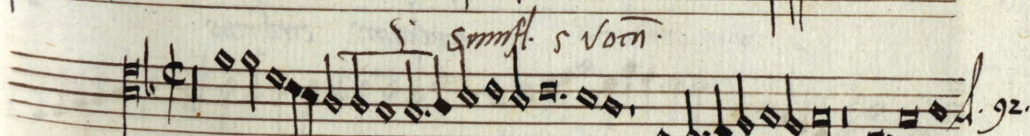
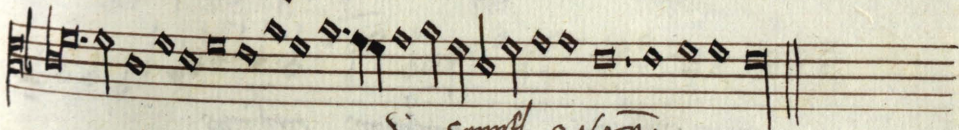
pro ma domi no a mi  
nitate ma pa te ni  
in te confirmato su ex utero de ventre matris ni  
ni pro te E ter  
a incedente ma



Ludo: Schrift 5 Vo.

90.









*Speram non confundar*

*interim*



*inter*

*im.*

*Semfl. r Vo:*

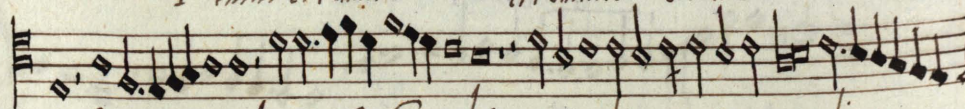
93



*I enim credimus*

*credimus*

*credimus*



*Si enim credimus*

*Si enim credimus*

*credimus*

*credimus*



*Quia Jesus pro suis*

*propter suos*

*mortuus*

est & resurrexit & resurrexit

resurrexit

na & deus & deus pos qui

dormierunt & dormierunt & resurrexit per Jesum ad gloriam

Veritas

Et sicut omnes in adam in dam omnes mo



rimtu Ad in po in thro ois u.

Virifica buntur Virificabunt

95 Requiem requiem re quiem Anna n.

eterna dona vis domi domine & lux

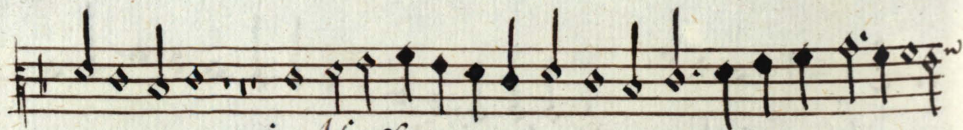
petna perpetua luceat ius

ius

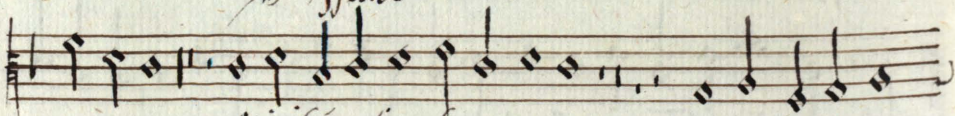
Handwritten musical score on five staves. The lyrics are written in Latin and are partially obscured by the musical notation. The text is as follows:

homo erat in hierusalom  
 in nome erat symeon  
 hic erat instit of timoratus  
 of timoratus expectant  
 consolation in Israel

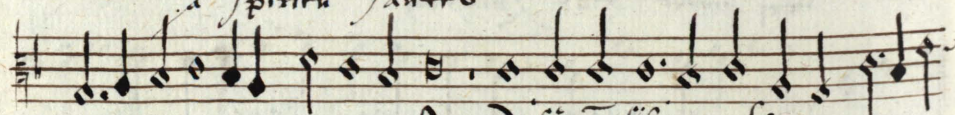




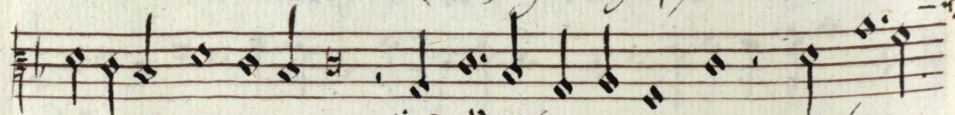
*in Asaol*



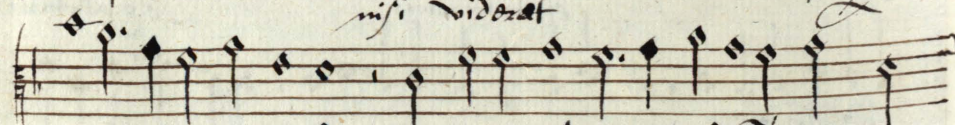
*et spiritu sancto*



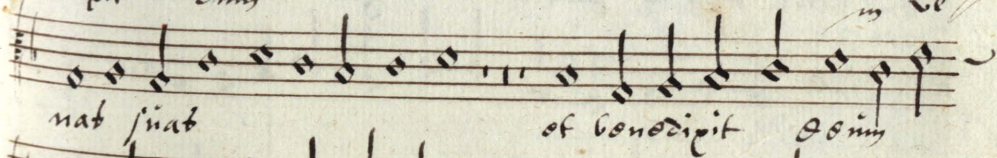
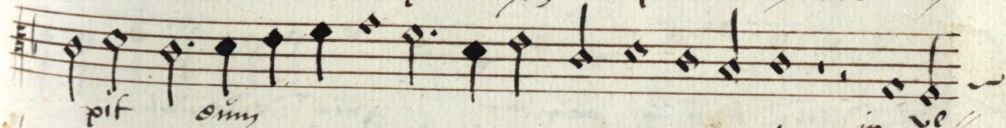
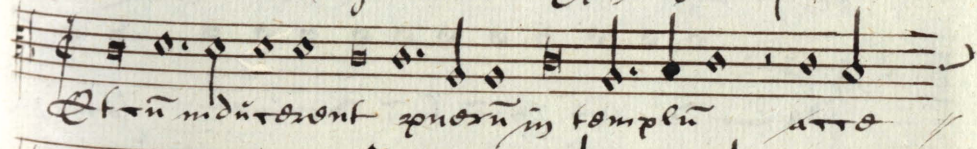
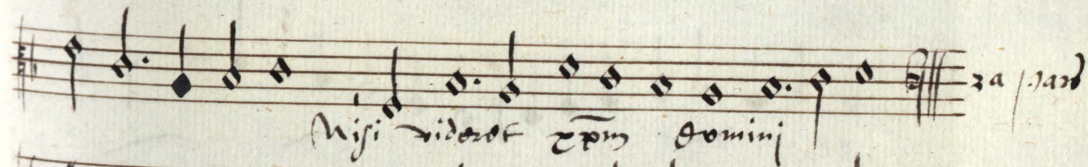
*Non visum sibi mortem*



*nisi videret*



*Nisi videret Christum dum*





Handwritten musical score on five staves. The notation is a mix of square and diamond-shaped notes on a four-line staff. The lyrics are written in a Gothic script below the staves. The text is a Latin liturgical passage, likely from the Mass of St. John the Evangelist.

et dixit

Miserere dimittis seruum tuum domino seruum //

domine verbum tuum in par-

te tua viderunt

verba mea

salu-

entem animas

saluta

Handwritten musical score on five staves. The notation is in a historical style, likely 17th or 18th century. The lyrics are in Latin. The first staff ends with a double bar line. The second staff begins with a treble clef and a common time signature 'C'. The third staff begins with a treble clef and a common time signature 'C'. The fourth staff begins with a treble clef and a common time signature 'C'. The fifth staff begins with a treble clef and a common time signature 'C'. The lyrics are written below the staves.

re tūm In eternū Amō

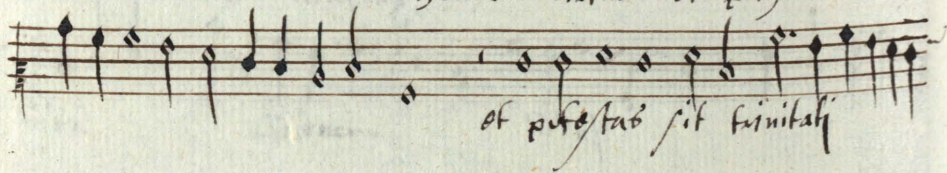
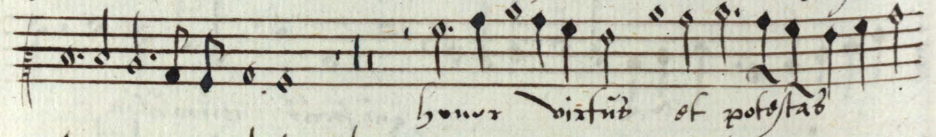
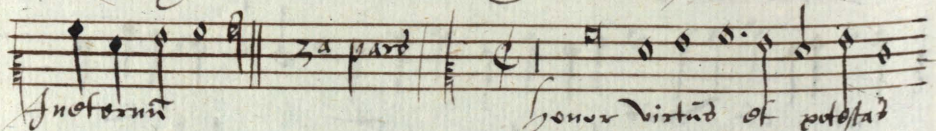
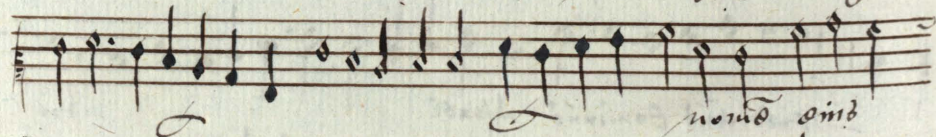
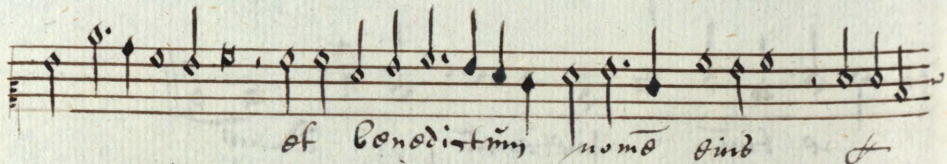
2. Benedixit Dominus Israel tri //

uit et dūit

qui facit mirabilia

solut mirabilia solut





Handwritten musical score on six staves. The notation is in a historical style, featuring a single-clef treble clef and a key signature of one flat (B-flat). The music is written in a square-note format. The lyrics are in Latin and are written below the staves. The score is divided into two systems of three staves each. The first system contains the first three staves, and the second system contains the last three staves. The lyrics are:   
fate  
fy uitate  
sit hi  
mitat in uitate  
Et benedictu nome eius  
Et benedictu nome eius  
In eternu



3.

Handwritten musical score on five staves. The notation is in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in Latin and are interspersed between the staves. The first staff begins with a double bar line and a repeat sign. The second staff has a large '3.' written to its left. The third staff has a large 'T' written above it. The fourth staff has a large 'T' written above it. The fifth staff has a large 'T' written below it. The lyrics are: 'fuit homo missus missus a deo', 'tunc no', 'ma erat Johannes hic venit ut testimonium', 'perhiberet de lumine et pararet domino', 'plebem perfectam'.

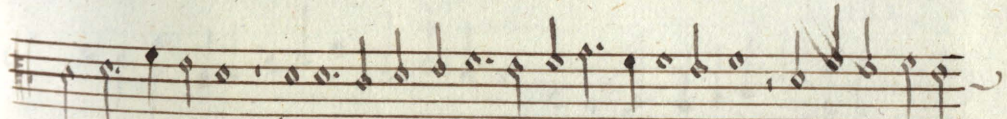
fuit homo missus missus a deo

tunc no

ma erat Johannes hic venit ut testimonium

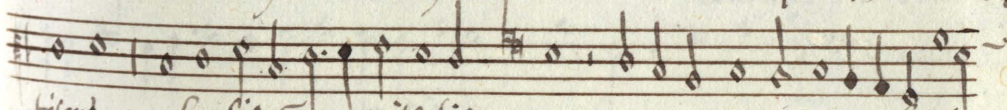
perhiberet de lumine et pararet domino

plebem perfectam



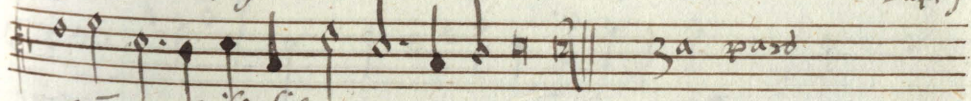
fuit in deserto

predicans et bap



tisand baptismum poenitentiae

baptis

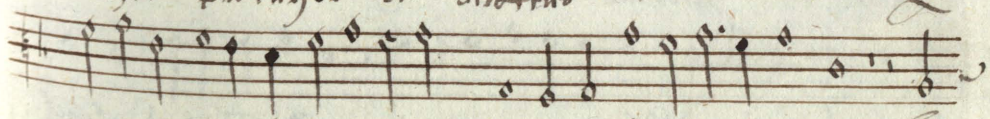


3a pars

in poenitentia



hic praefatus et dicitur



Fin



terna Litens suble Domini

Arise et Ascend

Qui viam dno

parpa //

rauit in Heremo

fuit in deserto

predicabat et baptizans

Detailed description: This is a handwritten musical score on aged paper. It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin and are placed below the corresponding staves. The handwriting is in a cursive script. The first staff has the lyrics 'terna Litens' and 'suble Domini'. The second staff has 'Arise et Ascend'. The third staff has 'Qui viam dno' and 'parpa //'. The fourth staff has 'rauit in Heremo'. The fifth staff has 'fuit in deserto'. The sixth staff has 'predicabat et baptizans'. There are some decorative flourishes and a double bar line with repeat dots after the third staff.

baptism penitentie

baptism penitentie

4,

et eternum saeculum

In sollemnitate sancte marie

magdalene

sancte marie magdalene



Handwritten musical score on six staves. The lyrics are in Latin and are written in a cursive hand. The staves are numbered 1 through 6 on the left margin. The lyrics are as follows:

1. *gna hiesit horrid amor*

2. *Olepit plurimu*

3. *haro*

4. *her maria*

5. *fuit illa Comino gratissima*

6. *suo unguento prorsus pedes unxit*

Handwritten musical score on five staves. The notation is in a historical style, likely from the 16th or 17th century. The lyrics are in Latin. The first staff begins with 'dm' and continues with 'gna. hinc est eternus amor'. The second staff begins with 'cepit plurimu'. The third staff begins with '5. Descendit angelus dm ad zachariam dicens'. The fourth staff begins with 'Descendit' and continues with 'ad zacharia dicens'. The manuscript shows signs of age, including some staining and a slightly worn edge.

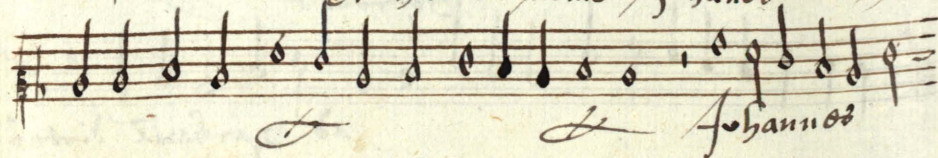
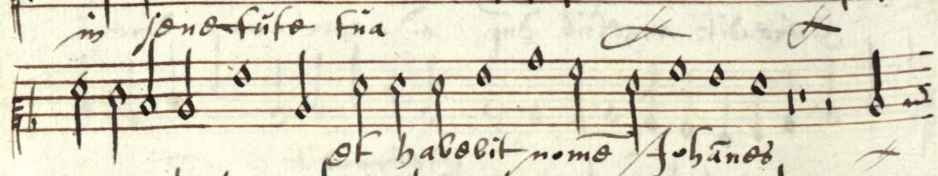
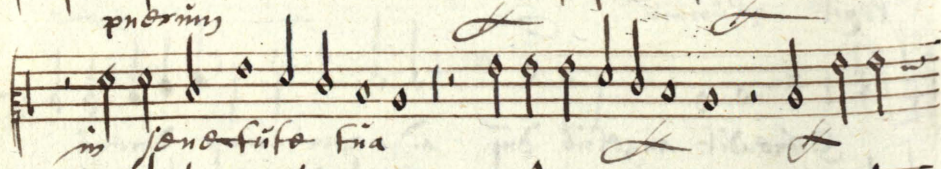
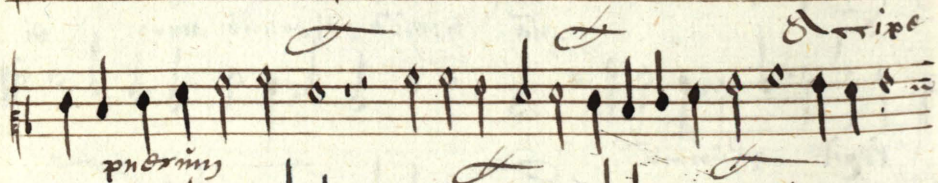
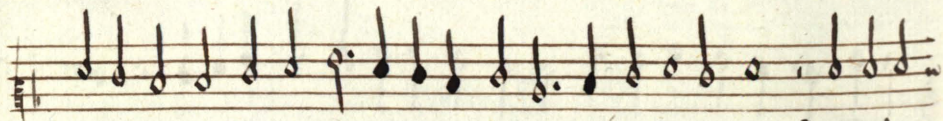
dm gna. hinc est eternus amor

cepit plurimu

5. Descendit angelus dm ad zachariam dicens

Descendit ad zacharia dicens





*Johannes*

Handwritten musical score on five staves. The notation is in a historical style, likely from the 16th or 17th century. The lyrics are in Latin and are written below the staves. The first staff begins with the word 'baptista'. The second staff has 'ost' and 'quonia' grandita'. The third staff has 'ost' and 'quonia' grandita'. The fourth staff has 'vrafi'. The fifth staff has 'tua' and 'vrafi' and 'tua'. The bottom of the page has 'et elizabeth' and 'et elizabeth' and 'vper tua'.

baptista

ost quonia' grandita

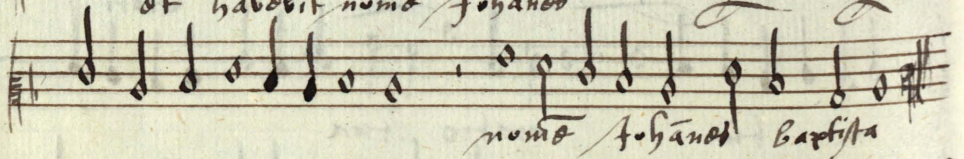
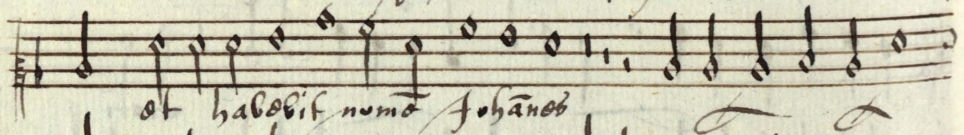
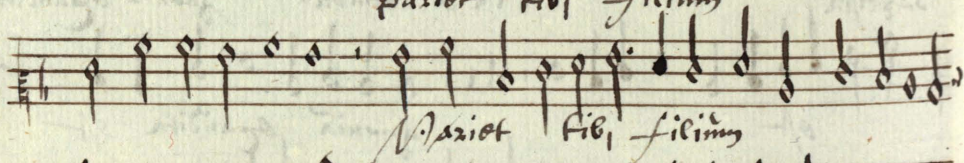
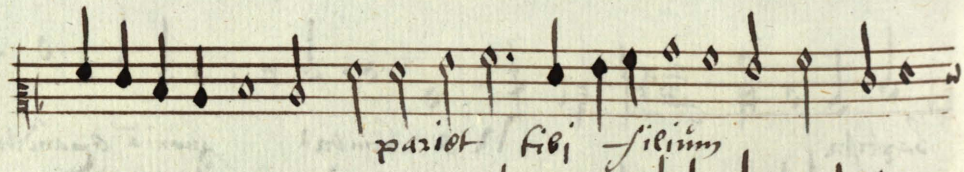
ost quonia' grandita ost

vrafi

tua vrafi tua

et elizabeth et elizabeth vper tua





61 *sancta et immaculata*

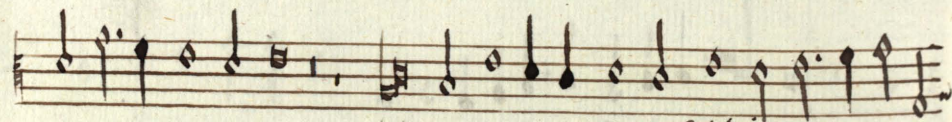
*quibus te laudibus referam*

*nos-ic*

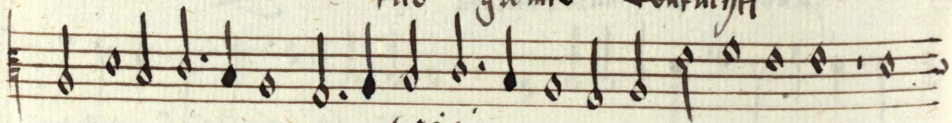
*quia quod reliquum capere*

*non poterant*

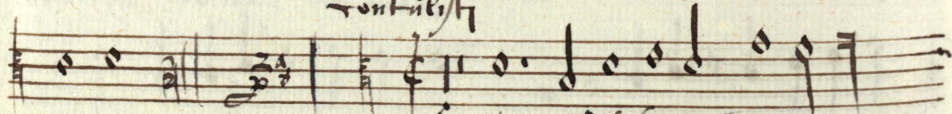




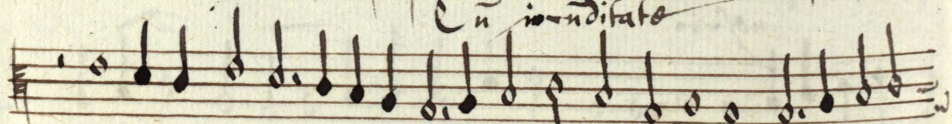
tuo gremio consūlisti



consūlisti



Cū iu-nditato



tū iu-nditā //

conceptione beate marie

Handwritten musical score on six staves. The notation is in a historical style, likely from the 16th or 17th century. The lyrics are in Latin and are written below the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a soprano clef. The third staff begins with a soprano clef. The fourth staff begins with a soprano clef. The fifth staff begins with a soprano clef. The sixth staff begins with a soprano clef. The lyrics are: *telebregmā*, *ut ipsa pro nobis intercedat*, *ad dominū Iosim Christum*, *Quia nos reliquimur vā*, *et sequuntur*, *sumus*, *fo*, *gud*.

telebregmā

ut ipsa pro nobis intercedat

ad dominū Iosim Christum

Quia nos reliquimur vā

et sequuntur

sumus fo gud



Handwritten musical score on six staves. The notation is in a historical style, featuring square notes on a four-line staff. The lyrics are written in Latin and are integrated with the musical notation. The text is as follows:

ergo erit nobis Dominus autem dixit illis  
Dominus dixit vobis  
quod vos qui servati estis  
me in generationibus  
Cum sederit filius

hominib  
 sedebitis et  
 vos  
 super sedes dñorum  
 iudicantes  
 tribus israel  
 Et eis qui reliquos

Detailed description: This is a handwritten musical score on five staves. The notation is in a historical style, likely from the 17th or 18th century. The first four staves contain a single melodic line. The fifth staff begins with a double bar line and a key signature change to two flats (B-flat and E-flat), indicating a new section or key. The lyrics are written in Latin and are placed below the corresponding staves. The handwriting is elegant and cursive.



Handwritten musical score on five staves. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are in Latin. The staves are connected by a single line on the left. The text is as follows:

in domum dei fratres  
ant patrem ant matrem  
ant spiritum  
propter nomen meum  
plum accipiet  
et vitam eterna posu

The score ends with a double bar line and a repeat sign (two dots) after the word "posu".

*fidelit*

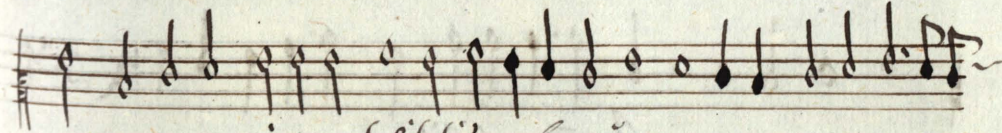
*pssidelit*

*Et vitam eterna pssidelit*

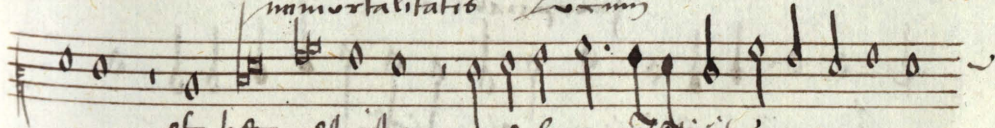
*pssidelit*



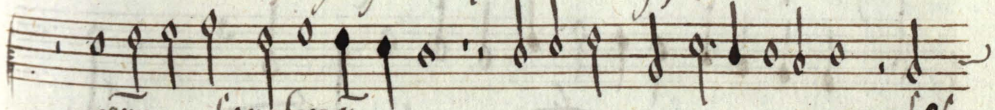
Handwritten musical score on six staves. The notation is in a historical style, likely 17th or 18th century. The lyrics are in Latin. The first staff begins with a large 'S' and a treble clef. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a treble clef. The fifth staff begins with a treble clef. The sixth staff begins with a treble clef. The lyrics are:   
S.   
Exultat Christus super orbem  
Exultat Christus super orbem  
super orbem et preparavit  
et preparavit inq. lastissima matij



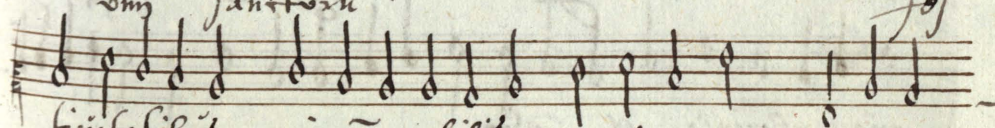
immortalitatis huius



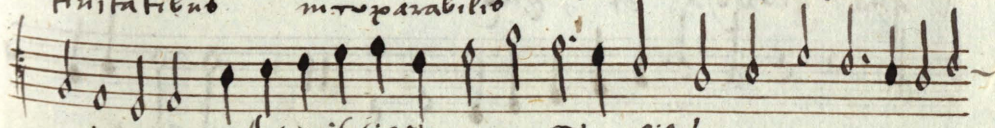
et hoc est ista preclara festivitas



omni sanctorum

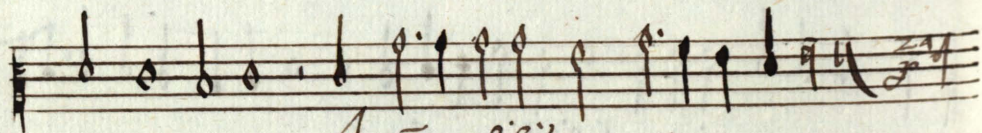


festivitatis incomparabilis

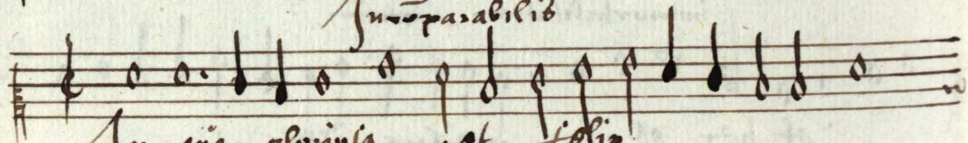


festivitatis incomparabilis

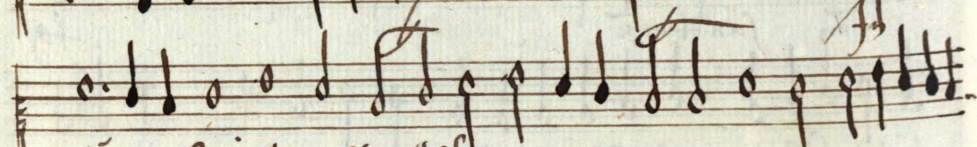
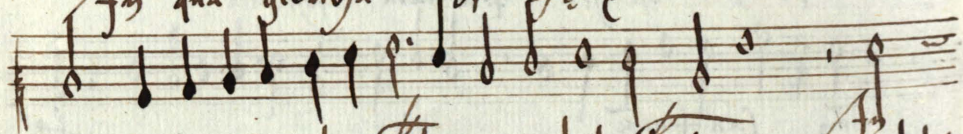




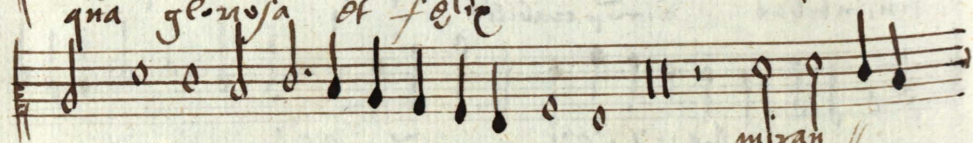
*Incomparabilis*



*In qua gloriosa et felix*



*qua gloriosa et felix*



*miran*

Handwritten musical score on five staves. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are in Latin and are written below the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves. The lyrics are: *tibis celestis iuxta ordinibus* (first staff), *celestis iuxta ordinibus* (second staff), *ordinibus ad otho* (third staff), *romy peruenit thalamu quo pia* (fourth staff), and *in memoru Annamur no* (fifth staff). The notation includes various note values, rests, and bar lines. The handwriting is in a cursive script.

tibis celestis iuxta ordinibus

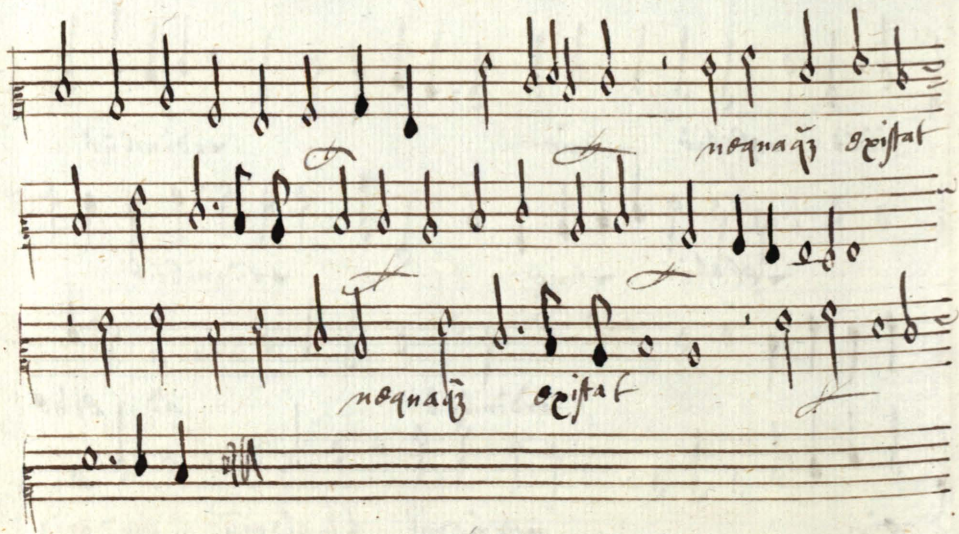
celestis iuxta ordinibus

ordinibus ad otho

romy peruenit thalamu quo pia

in memoru Annamur no





9. Congratulor sumus gratias

gentes

In rex

christi nostro

et ignoramus

et ignora

quid agere debeamus



Domine Deus  
noster ad te sunt oculi  
mei ad  
te sunt oculi mei  
ne perdamus nos per

Detailed description: The image shows a handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin and are placed below the staves, often aligned with specific notes. The paper is aged and slightly discolored.

Handwritten musical score on five staves. The notation is in a historical style, likely 17th or 18th century. The lyrics are in Latin. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The lyrics are: *reueramur*, *no*, *peruamur*, *Quis*, *scis*, *que*, *fugiat*, *quomodo*, *possumus*, *susistere*, *Entra*.

reueramur no peruamur

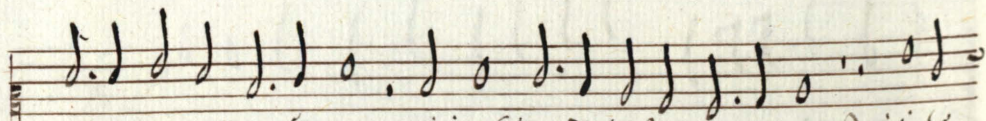
Quis scis que fugiat

quomodo

possumus susistere

Entra





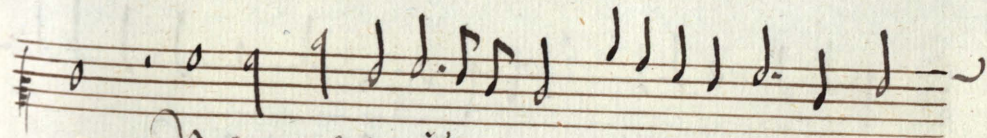
fatiem illorum nisi fu admiſſos (Nisi fu

admiſſos Domine deus noster & fo sunt

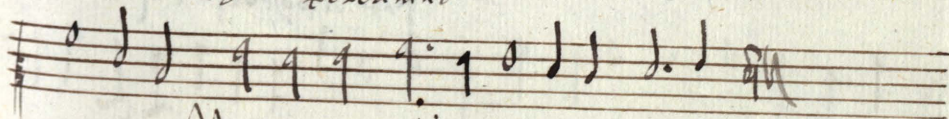
utrum noster

& fo sunt utrum noster ne po //

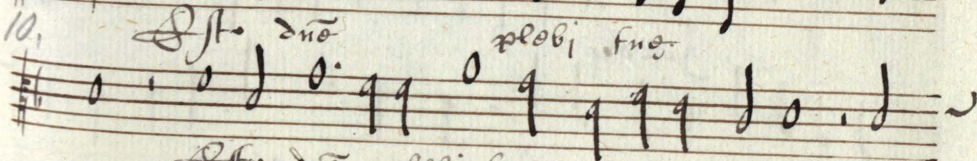
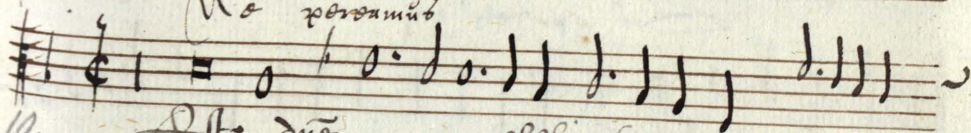
admiſſos



*Ne pereamini*

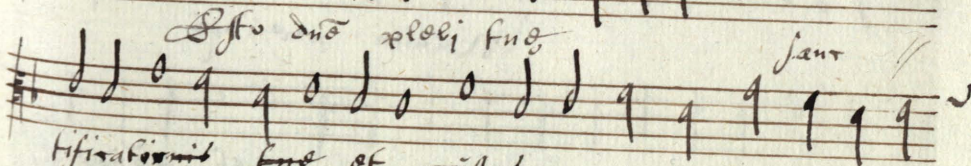


*Ne pereamini*



*10. Ist. dñs*

*plebi fne*

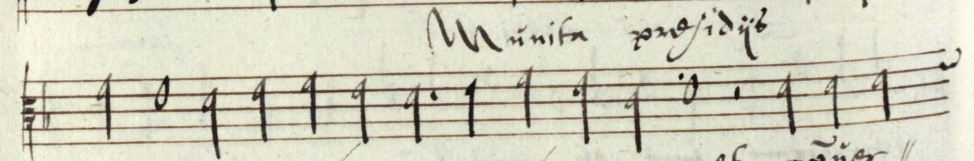
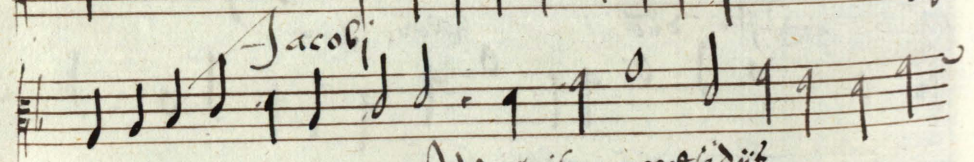
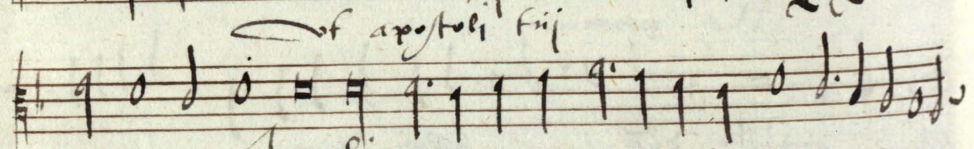
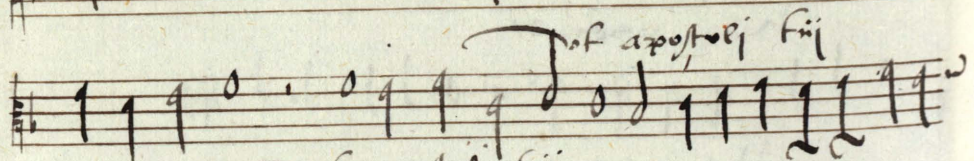
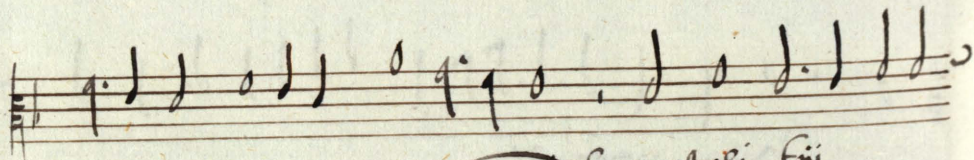


*Ist. dñs plebi fne*

*sanct*

*ificationis fne et iustis*





*et vñer //*

sa fion a

plac eat

Of romă o rja

fion a

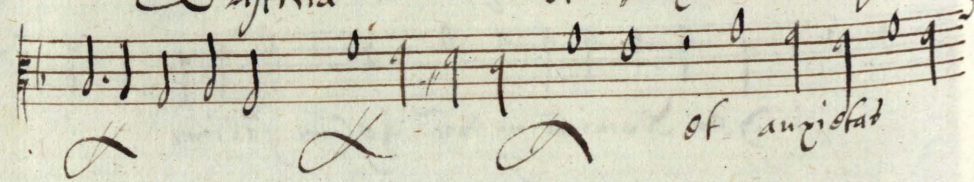
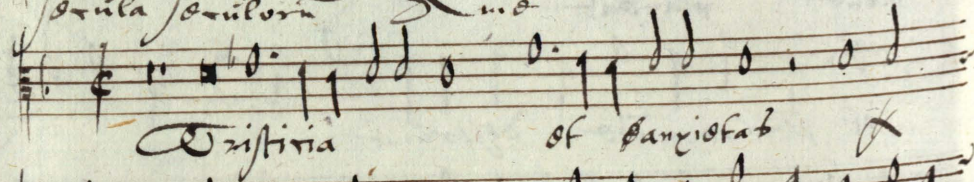
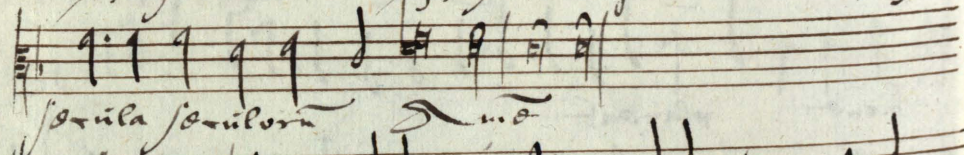
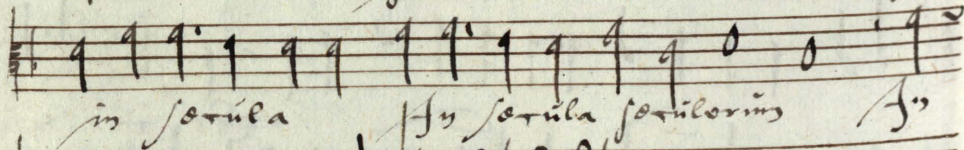
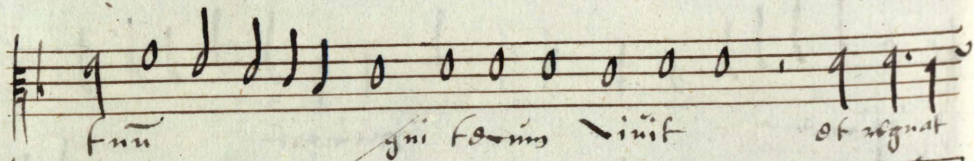
plac eat

of jara mto

deseruat

V de x domini nstru Josm filim





Handwritten musical score on five staves. The notation is in a single system with a common time signature. The lyrics are written below the staves.

Stave 1: *Et angustat*

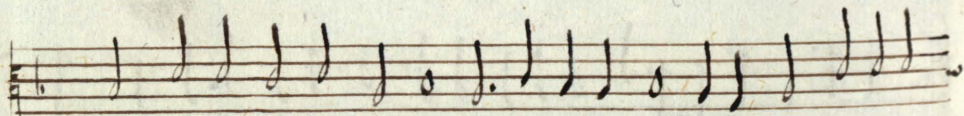
Stave 2: *Et angustat* 3

Stave 3: *occupaverunt*

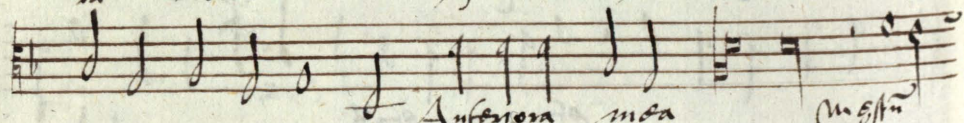
Stave 4: *occupaverunt inferiora*

Stave 5: *occupaverunt inferiora*





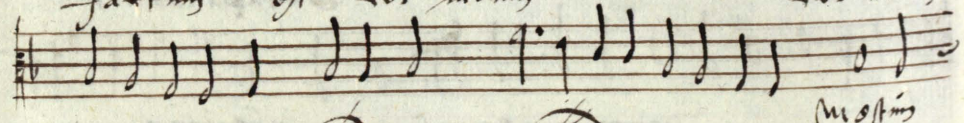
ra mea Inferiora mea



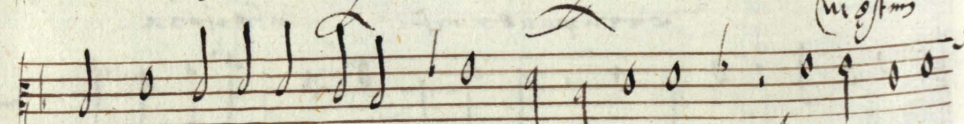
Inferiora mea Magna



factum est cor meum cor meum



Magna

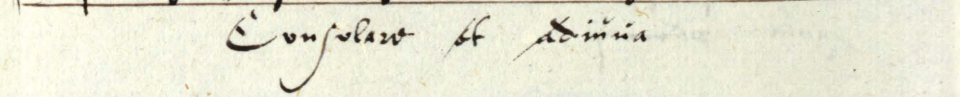
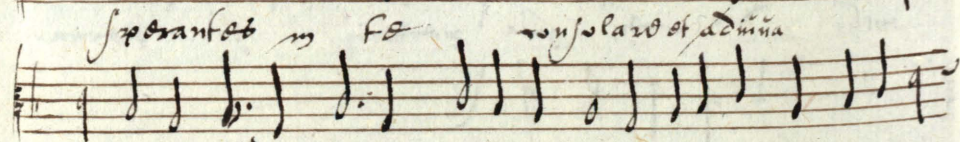
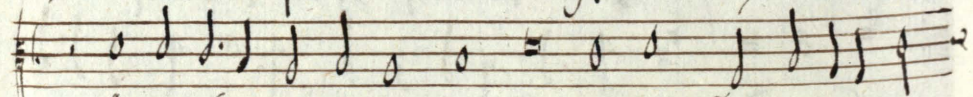
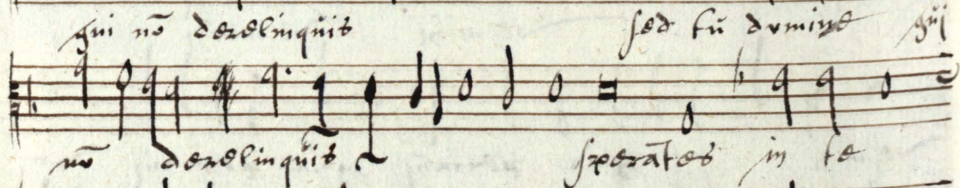
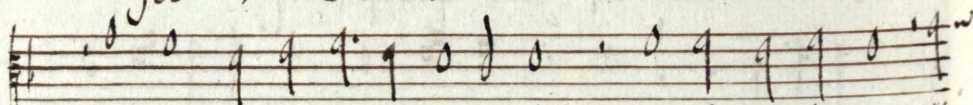
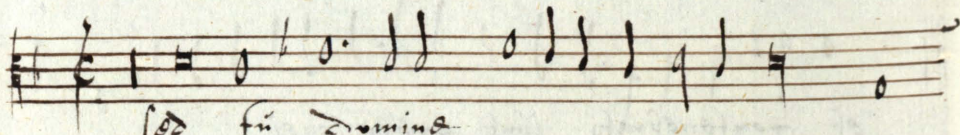


factum est cor meum In deo

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The lyrics are written in Latin below the staves.

et confitebatur sunt quibus me  
 do mihi do mihi  
 do mihi quia peccavi quia peccavi do  
 mihi do mihi quia peccavi quia peccavi  
 quia peccavi





*Confolare*

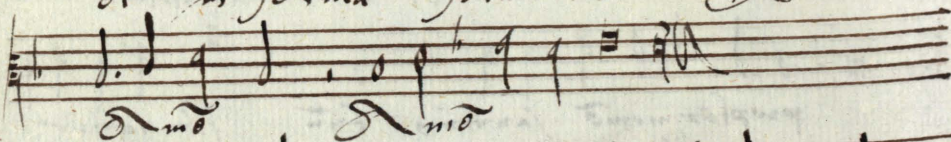
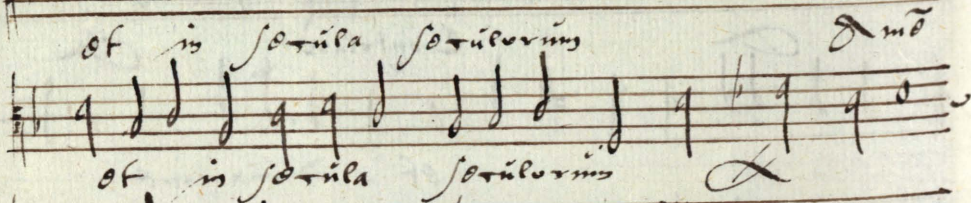
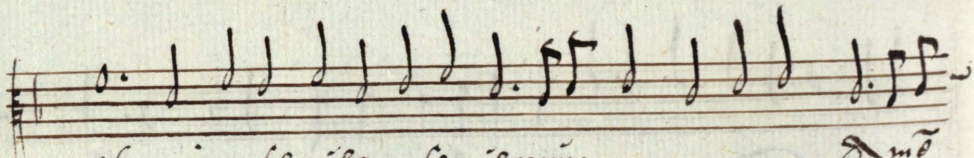
*of anima mea*

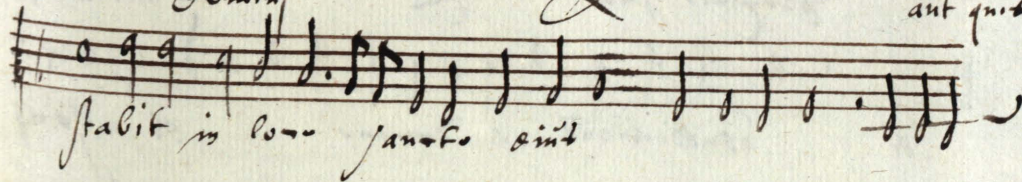
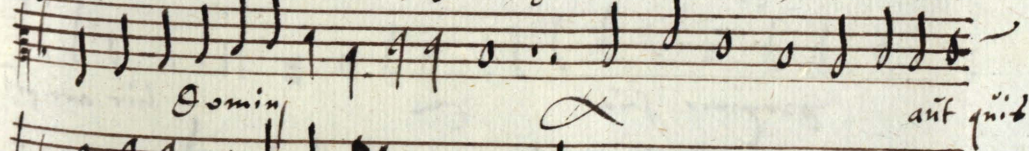
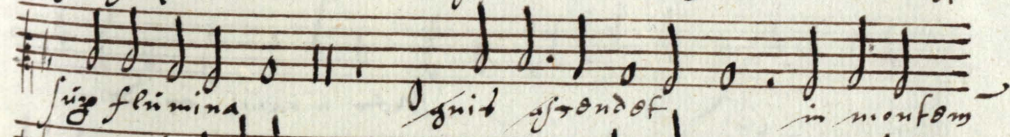
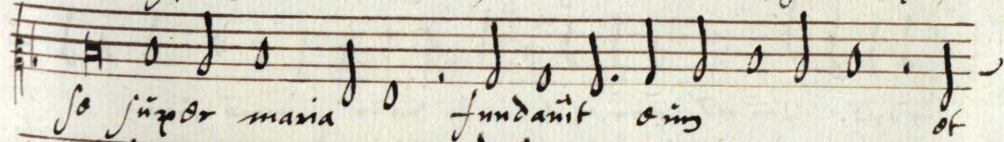
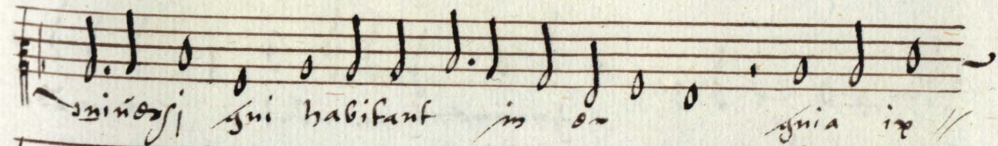
*propter nomen sanctum tuum sit igitur*

*sit igitur nomen tuum benedictum et nunc et*

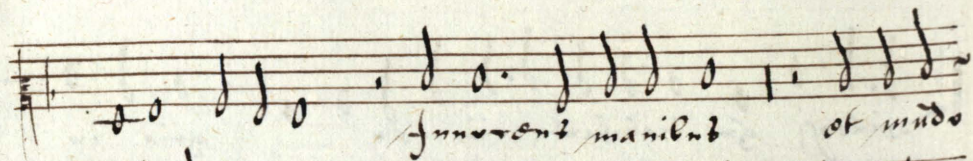
*semper et nunc et semper*

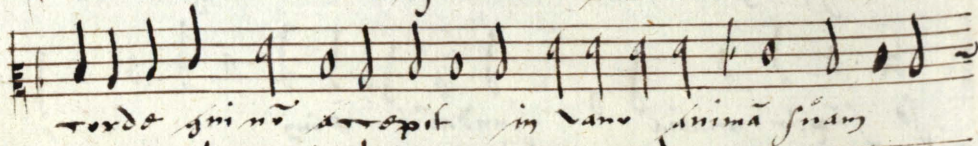


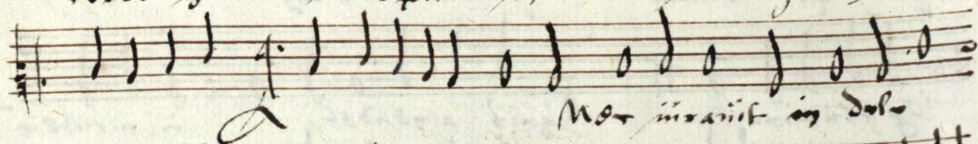


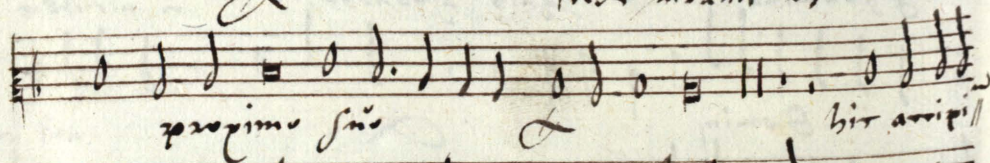


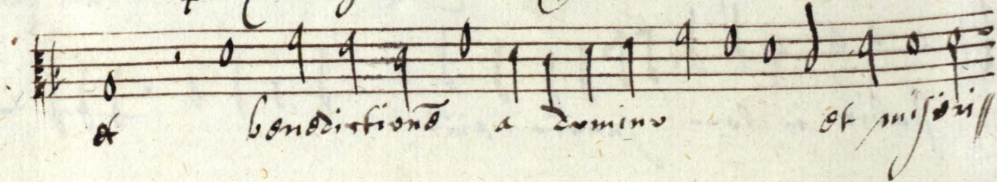


 *innocentibus et mudo*

 *verba quae non accepit in vano animam suam*

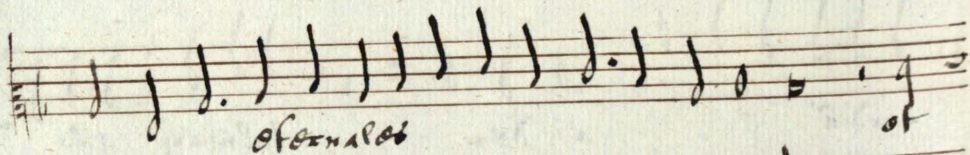
 *Non irasit in dolorem*

 *proximo suo hic accipit*

 *et benedictionem a Domino et misericordiam*

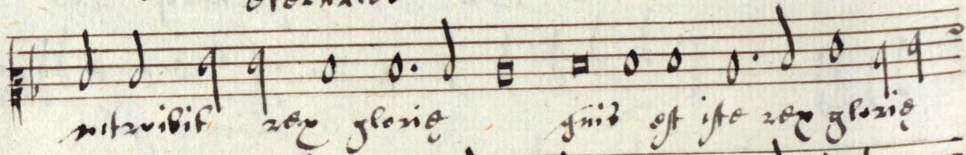
cordia  
a deo salutari suo  
salutari suo  
Hec est generatio puerorum. Omnia  
rentium facio dei furem affollito portat  
principes vias et eleuamini porte o





eternales

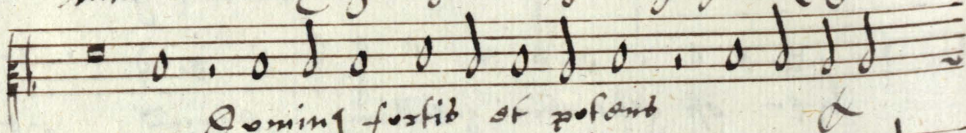
et



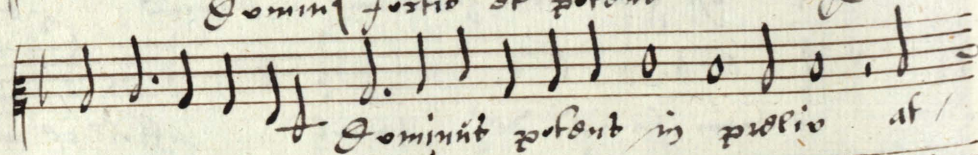
mirabilis

reg glorie

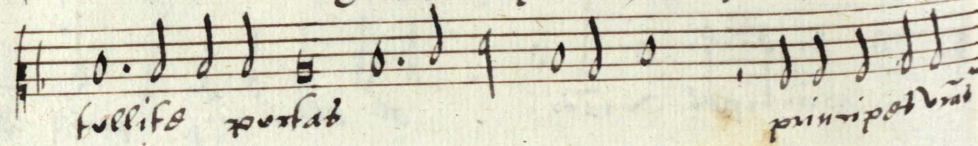
quis est iste rex glorie



Domine fortis et potens



Domine potens in proelio et



sollicitus pueris

principibus

et gloriamque porta aeternae et

invisibilis rex gloria qui est iste rex gloria

Domine virtutum Ipse est rex gloria

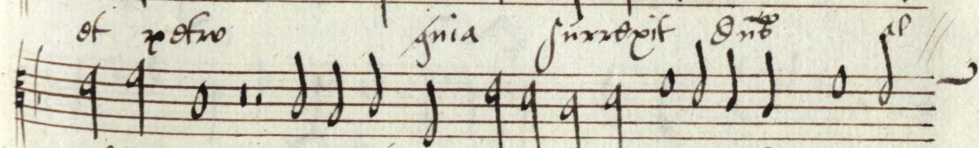
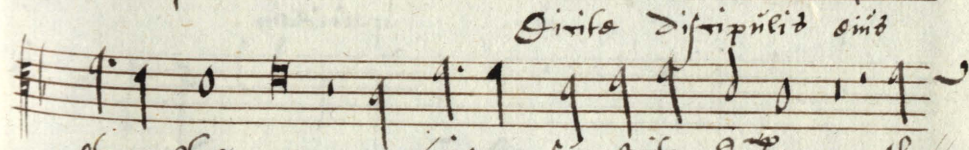
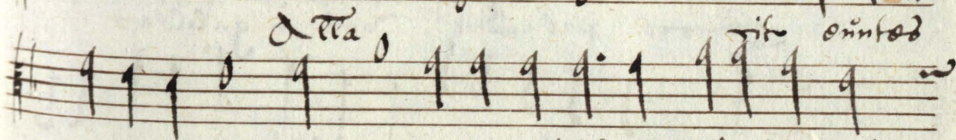
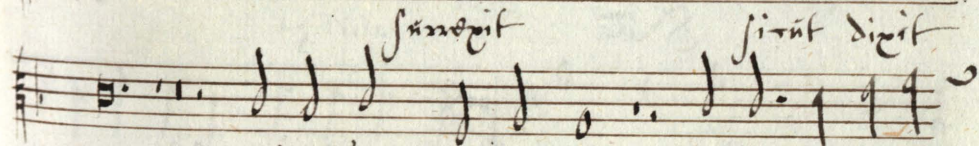
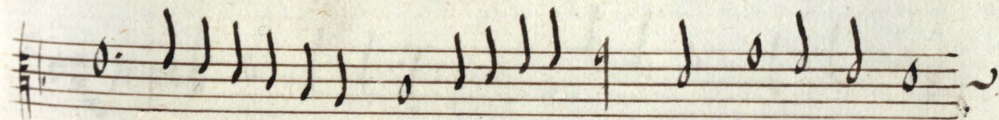
Domine potent

Ipse est rex gloria



13,



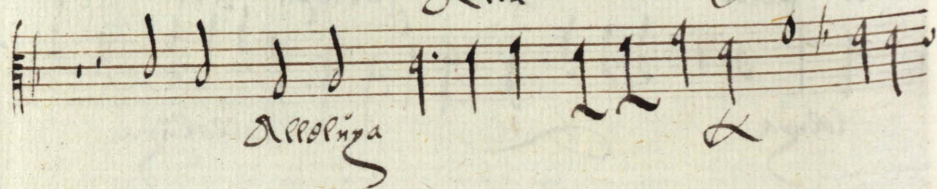
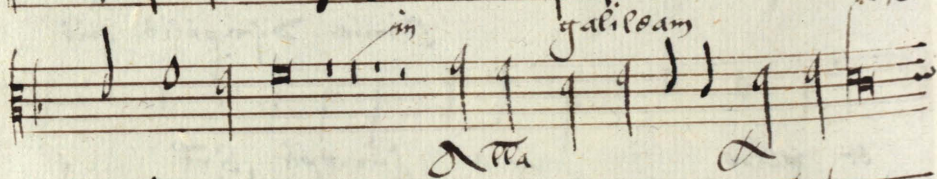
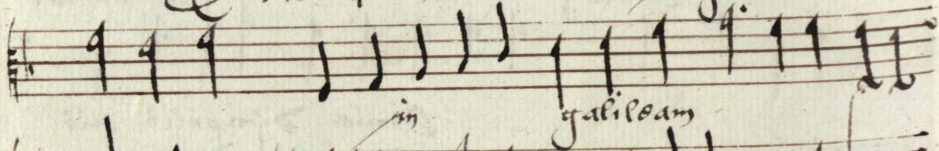
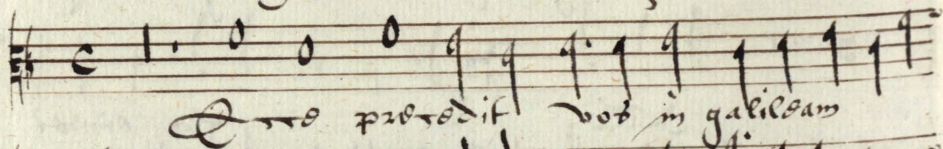
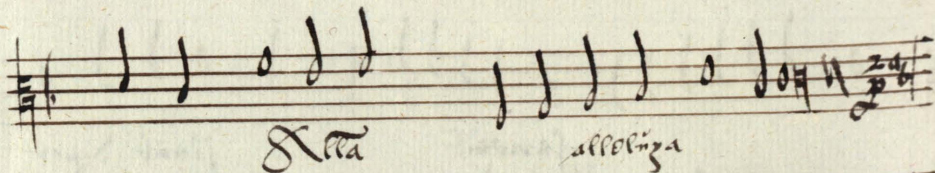


colura

~

alcolura





Handwritten musical score on five staves. The lyrics are in Latin: "Stetit Jesus in medio discipulorum suorum et dixit pax vobis". The tempo markings "Allegro" and "Allegretto" are written above and below the staves. The score is written in a cursive style with a treble clef and a key signature of one sharp (F#).

Stetit Jesus in medio discipulorum suorum et dixit pax vobis

Allegro

Allegretto

Allegro

Allegretto

Allegro

Allegretto



Handwritten musical score on five staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The lyrics are written in Latin and are integrated with the musical notation. The staves are numbered 1 through 5 on the left margin. The lyrics are:   
1. *Christus resurgens*   
2. *ex mor*   
3. *frat* *Am nō moritur*   
4. *Am nō mori*   
5. *für* *Mors illi*   
The word *Ultra* is written at the bottom left, and a large decorative flourish is at the bottom right.

1. *Christus resurgens*

2. *ex mor*

3. *frat* *Am nō moritur*

4. *Am nō mori*

5. *für* *Mors illi*

*Ultra*

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin and are interspersed between the staves.

Lyrics:

Non dominabitur  
 Non dominabitur  
 Quod enim mortuus est pertra  
 mortuus  
 mortuus est pertra  
 mortuus est pertra  
 mortuus est pertra



Handwritten musical score on six staves. The notation includes various note values (half, quarter, eighth, sixteenth notes) and rests. The lyrics are written in German cursive script below the staves.

Lyrics:

somol gnod Antō di  
nit vinit do  
Ta Ta  
Ta Ta  
M vstint est onim

propter delicta nostra et resurrexit  
 propter iustificationem nostram  
 quod ante  
 venit  
 et  
 venit  
 alle alle ae

Detailed description: This is a handwritten musical score on five staves. The notation is in a historical style, likely from the 16th or 17th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin. There are several large, decorative 'X' marks between the staves, possibly indicating section breaks or specific musical instructions. The paper is aged and shows some staining.



Handwritten musical score on five staves, featuring Latin lyrics and musical notation. The score is written in G major (one sharp) and 4/4 time.

Staff 1: Melodic line with eighth and sixteenth notes.

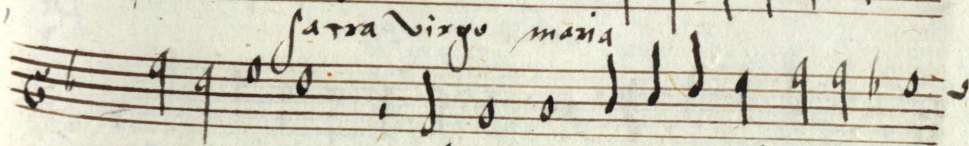
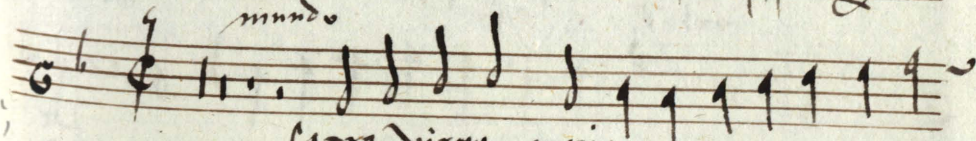
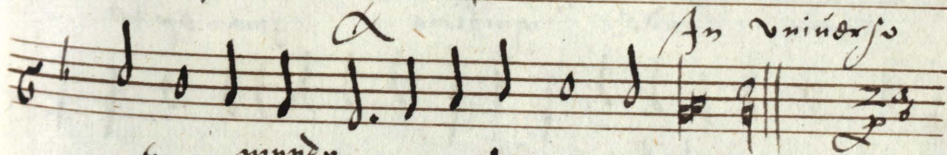
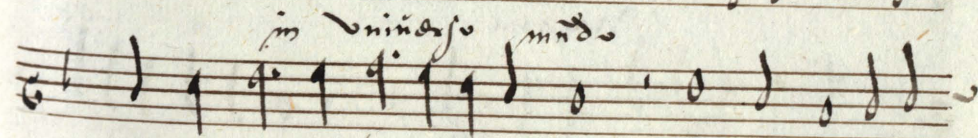
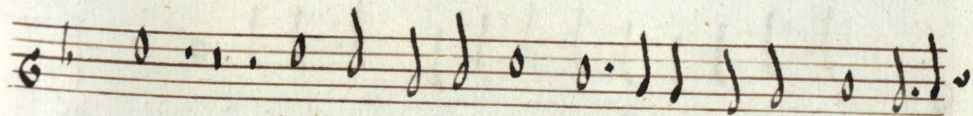
Staff 2: Bass line with whole, half, and quarter notes. Lyric: *Ma*

Staff 3: Bass line with quarter and eighth notes. Lyric: *14. Matritas fua*

Staff 4: Bass line with quarter and eighth notes. Lyric: *Qui genitrix Virgo*

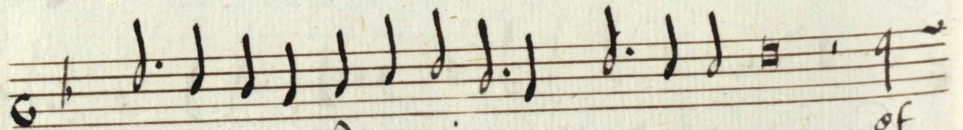
Staff 5: Bass line with quarter and eighth notes. Lyric: *Qui genitrix Virgo*

Staff 6: Bass line with quarter and eighth notes. Lyric: *diu annuunt*



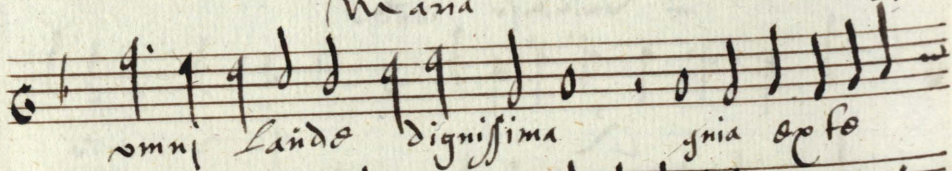
*santa Virgo maria*





Maria

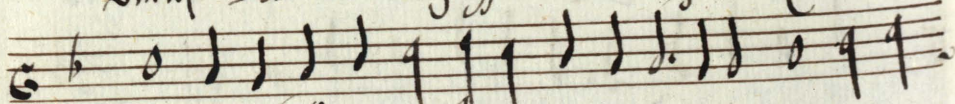
of



omni laude

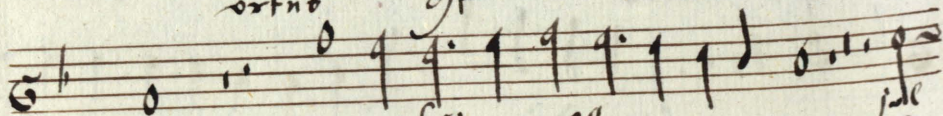
dignissima

gnia ex te



ortus

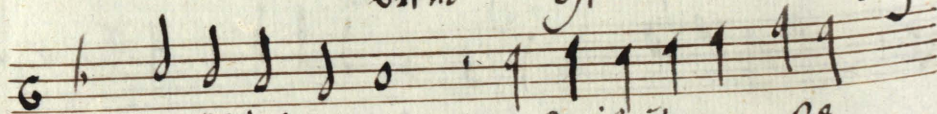
est



ortus

est

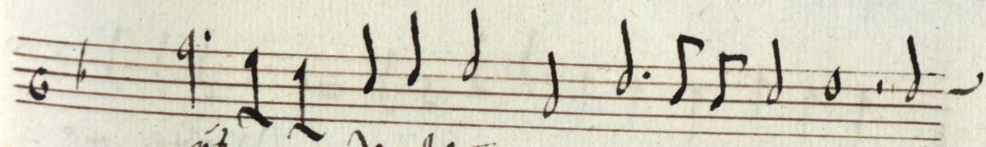
sal



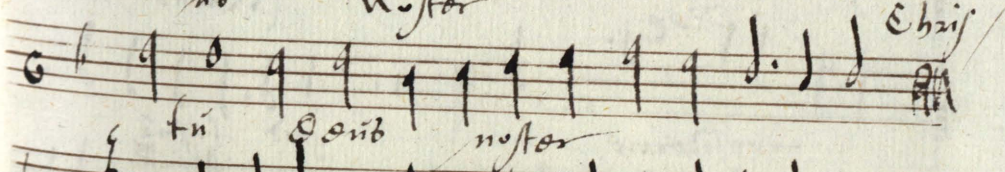
iusticie

christus

os



noster

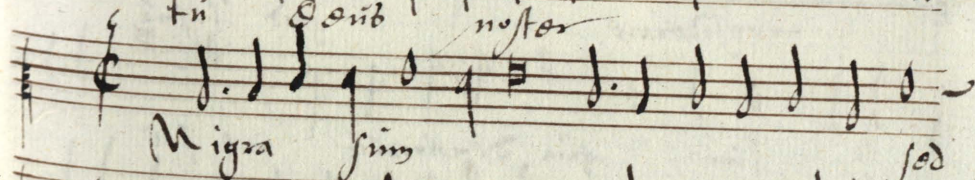


omn

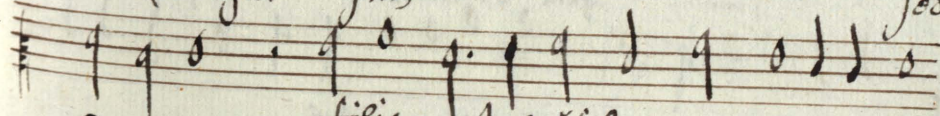
noster

Chris

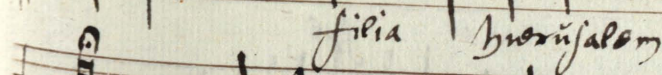
ti



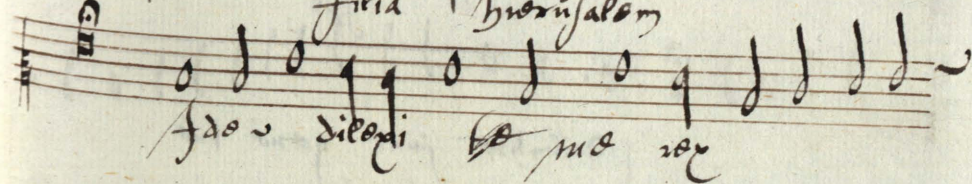
sim



16.



huerusalom



dilexi

me rex



Handwritten musical score on five staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin and are interspersed with the musical notation. The staves are numbered 1 through 5 on the left margin.

1. *Deo.* *Molito me*

2. *considerare* *quod fuisse*

3. *sim* *quia deploravit me sol*

4. *me* *sol*

5. *Nullus sunt gero fuis*

Vultus sunt gona fno  
 sunt furturis rollu fno  
 ut monilia  
 Oro fu pulchra ab  
 mea Oro fu pulchra vultu fui

The musical score is written on six staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in a cursive hand below the staves. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature.



Handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin, with some words appearing above and some below the staves. The paper is aged and slightly discolored.

Lyrics (from top to bottom):

fulsit noster  
floridit ego flos campi et lilium  
conuallium  
sicut lilium inter spi  
nas sic amara mea inter filias sicut

malis inter ligna silvarum sit dilectus inter  
 faciat Audito me me  
 floribus stipato me malis quia  
 amore Languens

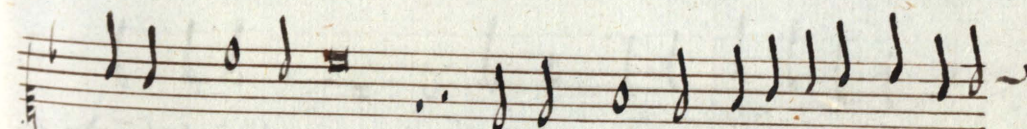
The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (half notes, quarter notes, eighth notes) and rests. The lyrics are written in a cursive hand below the staves. The piece concludes with a double bar line on the fifth staff.



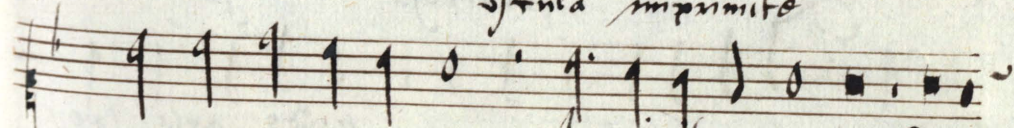
17.

Handwritten musical score on five staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in a cursive hand below the staves.

*Dño maria gra*  
*fia plena Om̃ forū*  
*gnoscat per aū*  
*salutarit*  
*Orgo ad om̃b imaginē*



*strila imprimite*



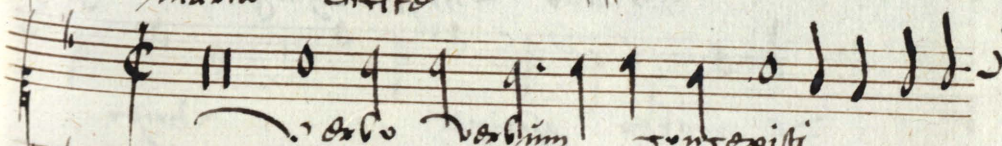
*Imprimite*

*Arie*



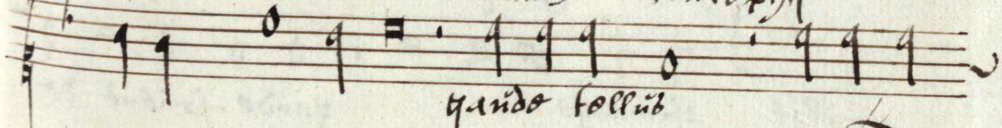
*maria dirite*

*parab*



19.

*verbo verbum contempsisti*



*quando tollub*

*L*



frühtuosa fruchtū vi //

te pfühlisti gande ausa spe/

ernant christo resürgote gän/

do mater glorioza christo

elob afeudisso gande fründ do

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a common time signature 'C'. The music is written in a cursive hand typical of 18th-century manuscripts.

lyt Munt rosa Anna Li //

lyt munda mod Viti //

et fno iungo filio

et fno iungo y filio



20.

Handwritten musical score on five staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in a cursive hand below the staves.

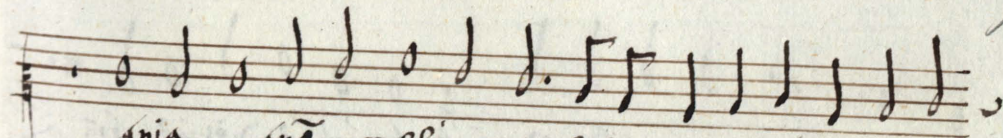
*Sancta et immaculata*

*Sancta et immaculata*

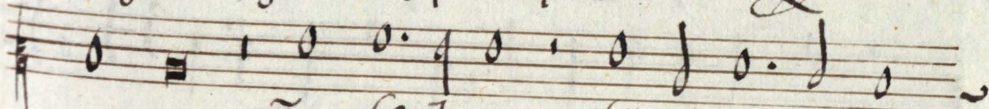
*virginitas*

*inhibuit se laudibus offer*

*na nostro* *gnia quod reli* *sapere*

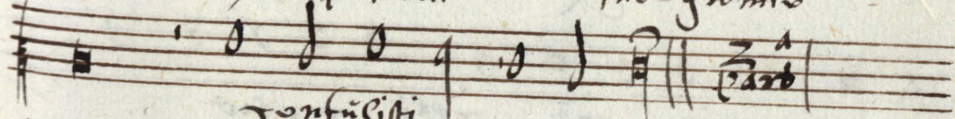


gnia gno reli rapero

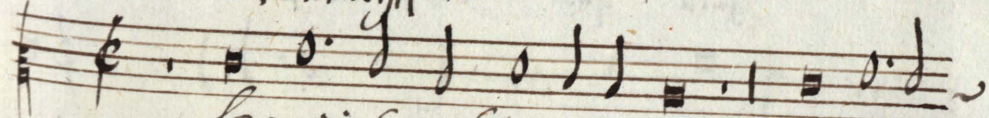


no poterat

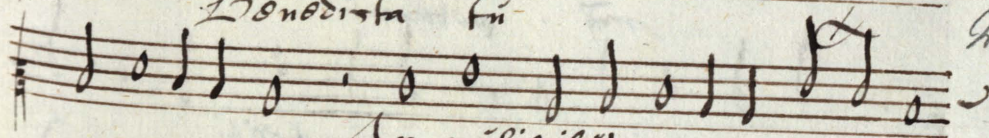
fuo gromio



contulisti



Conodista fu



In mulieribus



et benedictus fructus vultus tui

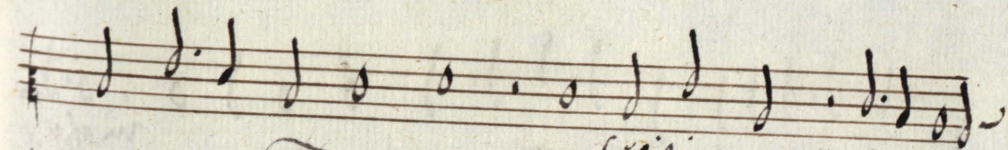
quia quod vult capere

nos poterant

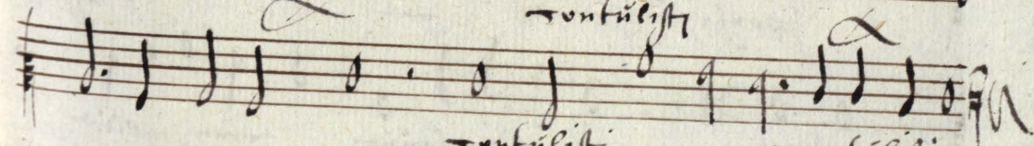
tuo gremio

confilisti

The image shows a handwritten musical score on five staves. The notation is in a historical style, likely from the 16th or 17th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly half and quarter notes. The lyrics are written in a cursive hand below the staves. There are some decorative flourishes, such as a large 'Q' and a cross-like symbol, interspersed with the musical notation. The paper is aged and slightly discolored.

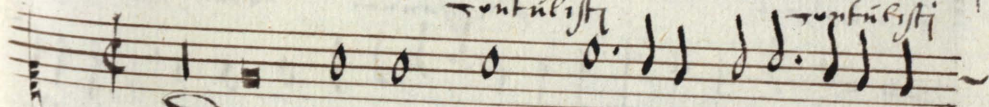


contulisti

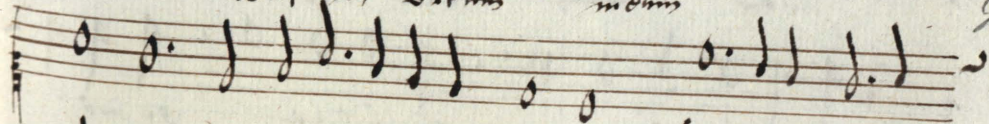


contulisti

contulisti

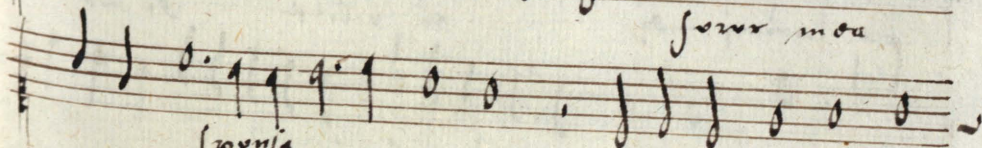


Domi in extim mem



H.

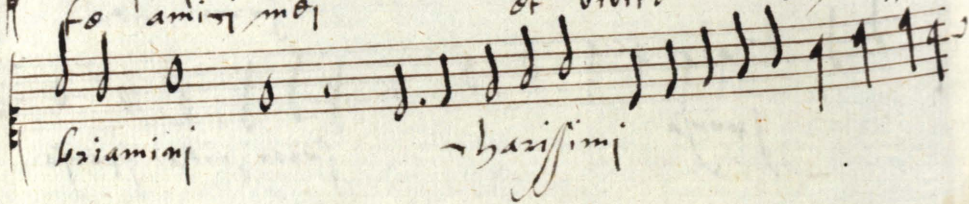
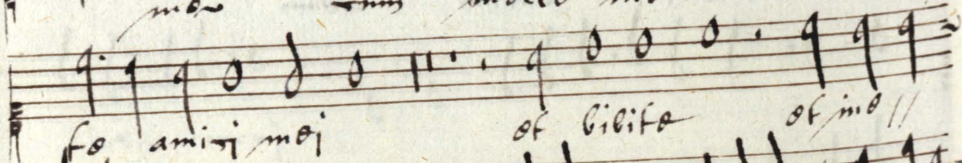
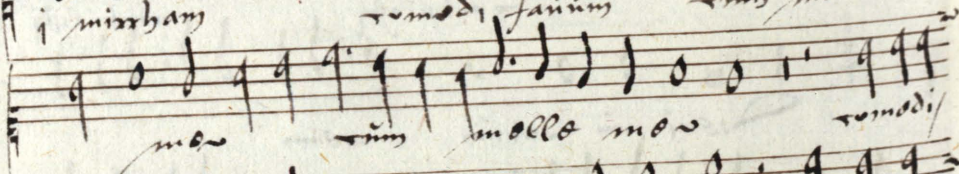
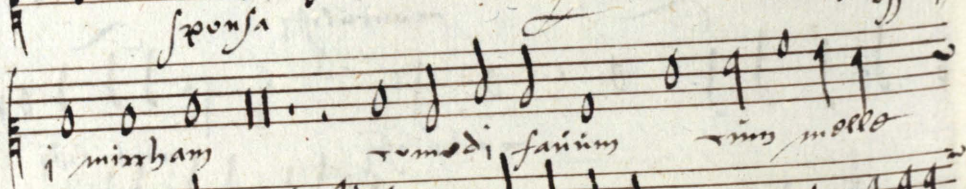
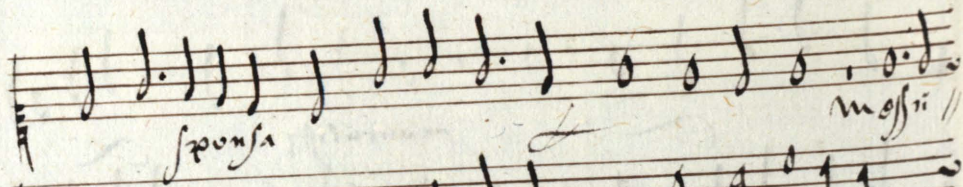
sore mea



sponja

sore mea sponja





Handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staves in a cursive hand.

Lyrics:

Ego dormio  
ego dormio  
et non mori  
vigilat  
et non mori  
vigilat  
et non mori  
vigilat

The score concludes with a double bar line and a final cadence symbol.



Q3.

Handwritten musical score on six staves. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are in Latin and are written in a cursive hand below the staves. The music consists of a single melodic line with various note values and rests. The lyrics are as follows:

In certis modis  
 per nos quesim quod diligit  
 anima mea quesim et no inueni  
 et no inueni surgam  
 et rixibus inuitatem per

virut et placuit per virut et placuit  
 X quorā quō di //  
 ligit quō diligit anima mea quō //  
 fini et nō inueni quō si  
 ni om̃i et nō inueni



23.

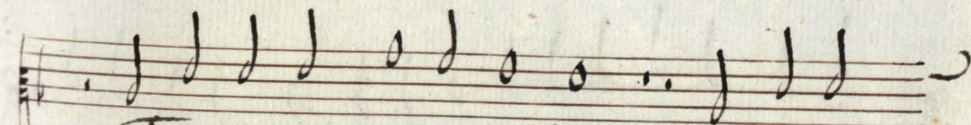
Qñlrit amira dei

Qñlrit amira dei

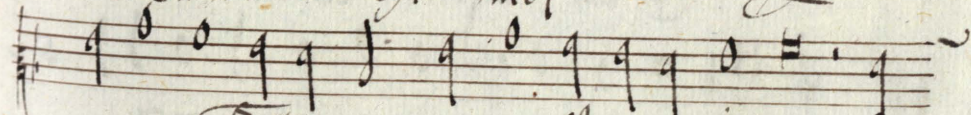
Qñlrit amira dei

Rosa Xuanab stella dorada

stella dorada



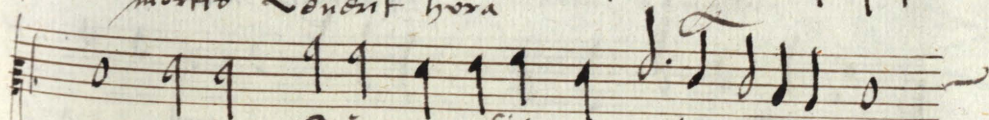
En memor esto mei



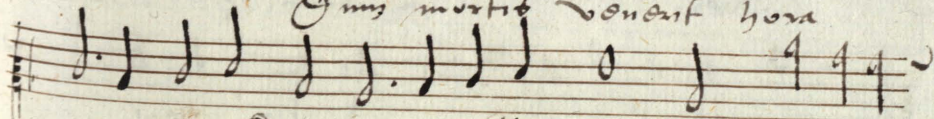
En memor esto mei Om̃s



morib' veniet hora



Om̃s morib' veniet hora



Om̃s morib' veniet hora



25,

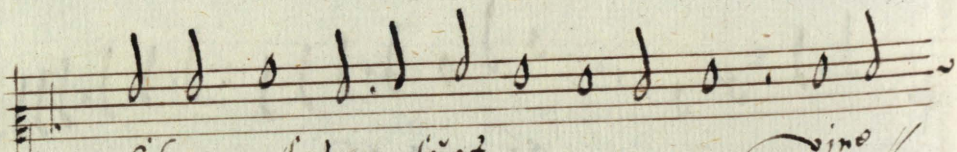
Handwritten musical score on six staves. The notation is in a historical style, likely 17th or 18th century. The lyrics are in Latin. The staves are connected by a brace on the left. The music consists of a single melodic line. The lyrics are written below the staves, with some words spanning across staves. The handwriting is in a cursive script. The paper is aged and slightly discolored.

Omnis meritis venerit hora  
Virgo properea amica mea  
columba mea formosa mea et  
Veni iam enim hyems tran//  
hyems transit in loca alij

Handwritten musical score on six staves. The notation is in a historical style, likely from a 17th or 18th-century manuscript. The lyrics are in Latin and are written below the staves. The music consists of six staves, each with a single melodic line. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written in a cursive hand, and some words are written above the notes, while others are below. The overall style is that of a personal or working manuscript.

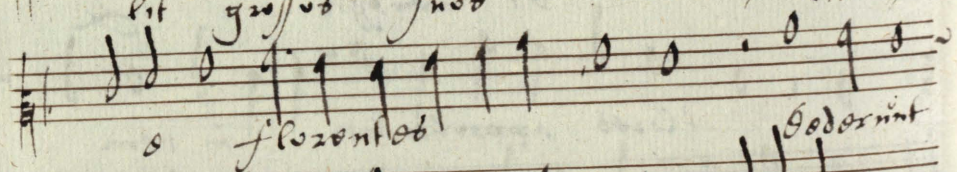
et nascit  
 flores apparuerunt in terra  
 nostra tempus putativ  
 nis advenit vix fuerit audita est in terra  
 nostra finis putu





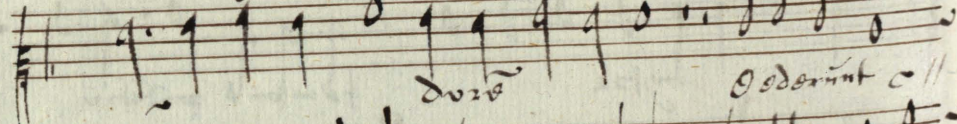
lit gressus suos

vino //



o florentes

Oderunt



duro

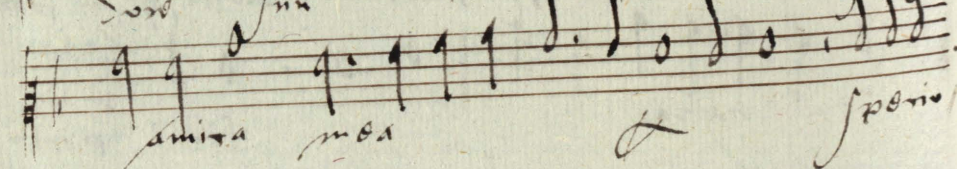
Oderunt c //



duro suu

surgo

26.



amira mea

sporo

Handwritten musical score on six staves. The notation is in a historical style, likely from the 17th or 18th century. The lyrics are in Latin. The staves are numbered 1 to 6 from top to bottom. The lyrics are written below the staves, with some words spanning across multiple staves.

ja mea et vni columba  
mea in foraminibus ro  
tro in caverna maris, maris  
ostendo nobis faciem suā  
riem suā sunt vox suā



Handwritten musical score on six staves. The lyrics are written in Latin and are interspersed with the musical notation. The staves are arranged in three pairs, with the lyrics written below the notes. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper is aged and slightly discolored.

in auxilium meum in auxilium meum  
et fua dulcis et fari  
et fua dextra et fari  
et fua dextra et fari fua de  
tera dextra

22. *X* dñm vob filio hierusalē per rapinab 22.

et nōq3 tamperū tamperū

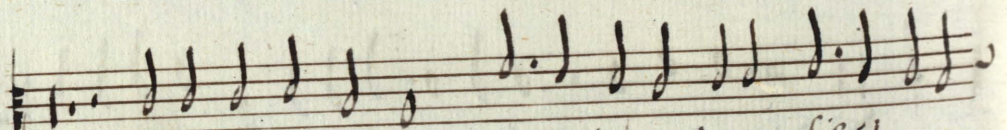
neq3 singulare faciatib di

lo-tan Quon ipsa vocis

Gilest moi

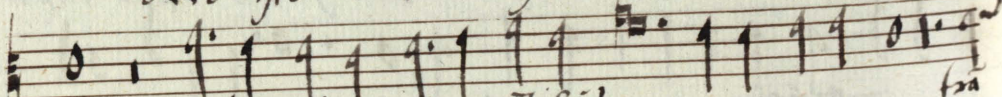
*X* *X*





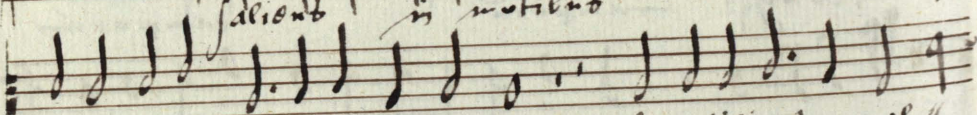
*oro isto venit*

*salient in montibus*



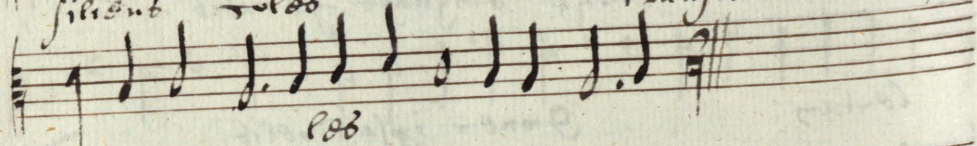
*salient in montibus*

*tra*



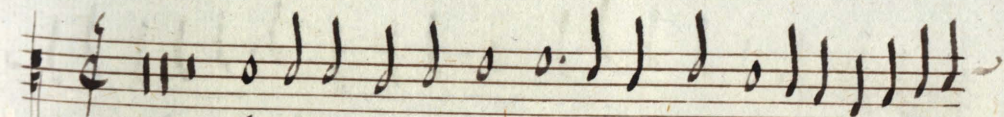
*salient robor*

*transilient robor*



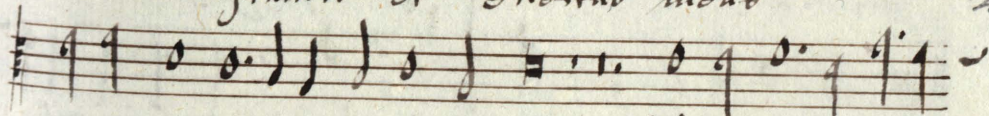
*robor*





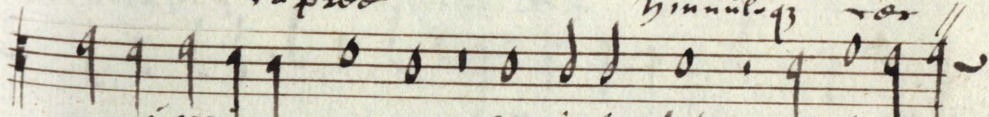
similit of Gilbertus mont

279



rapro

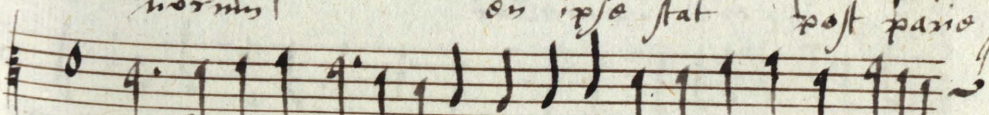
hinnuleqz vor



normin

on ipse stat

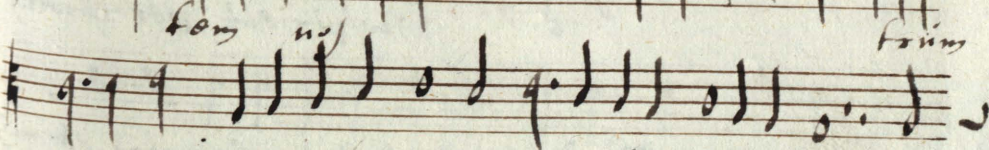
post pario



tem

no

frim

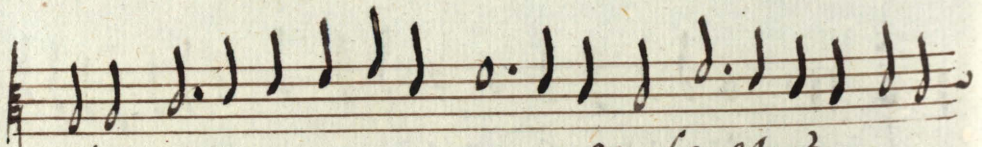


Q

Q

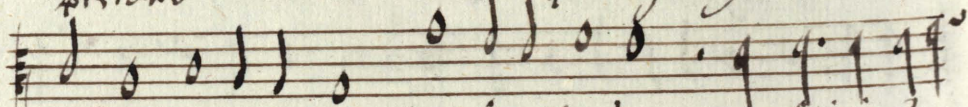
20/





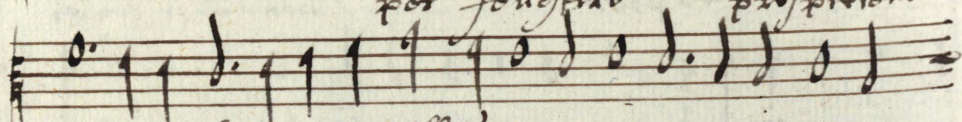
prospiciens

per fenestras

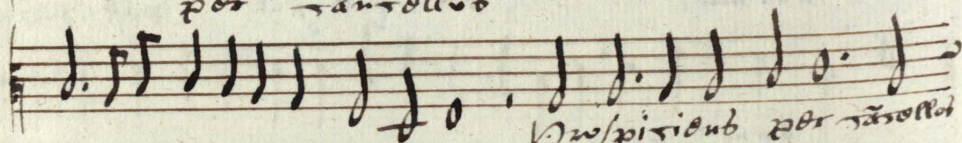


per fenestras

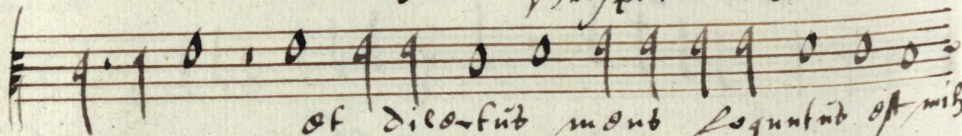
prospiciens



per cancellos



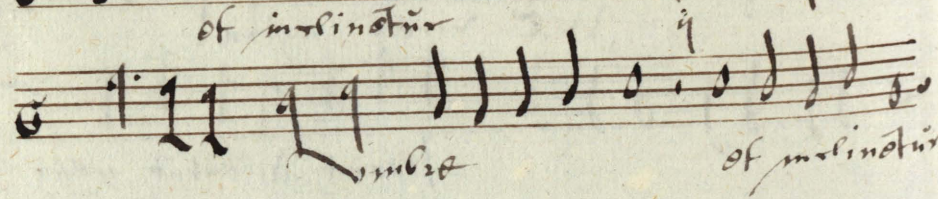
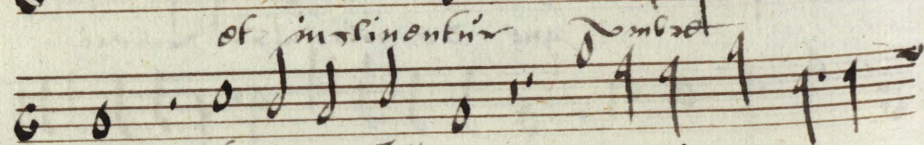
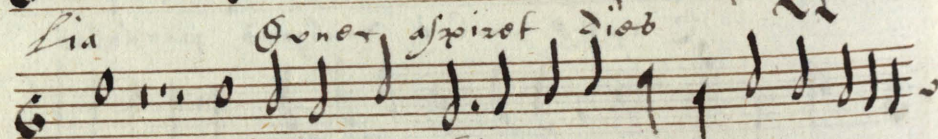
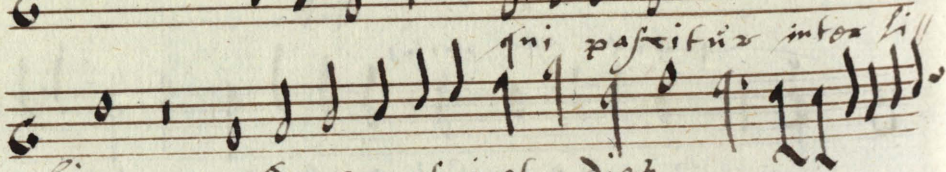
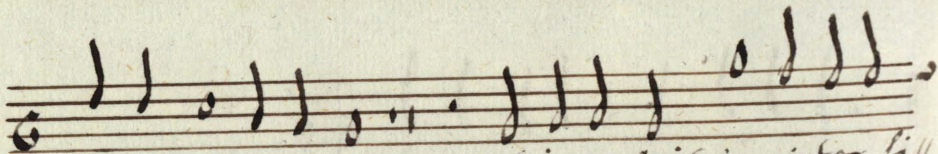
prospiciens per cancellos

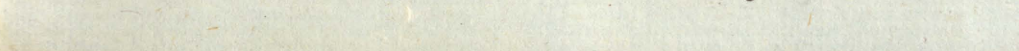
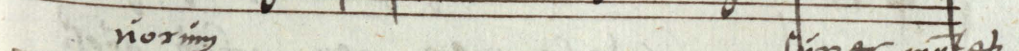
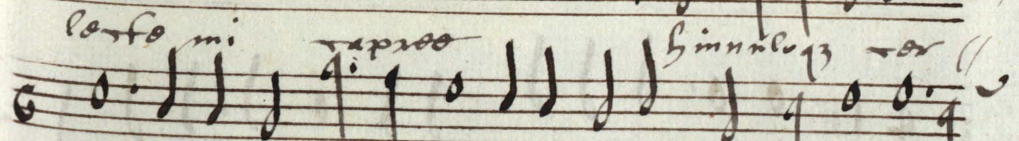
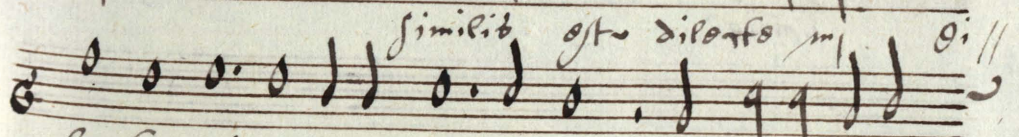
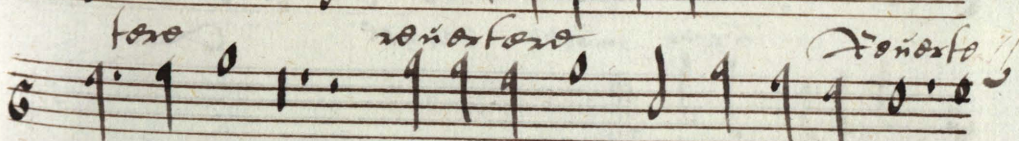
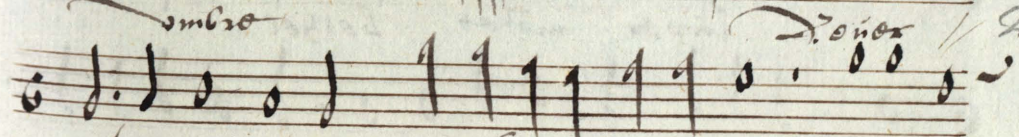


et discit meum sequens est mihi

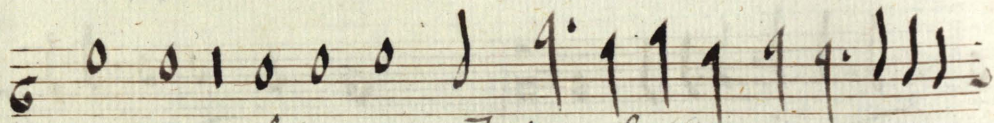
quintus est mihi  
 Capite nobis vulpes parvulas  
 quo demoliantur vineas  
 Nam vinea nostra  
 floruit dispersus morib



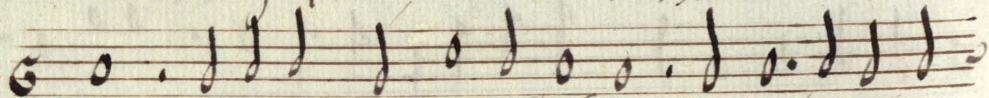




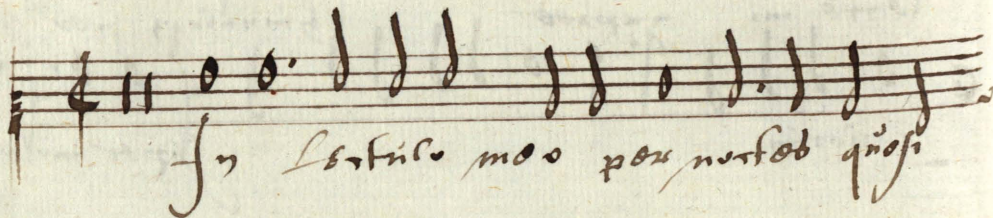
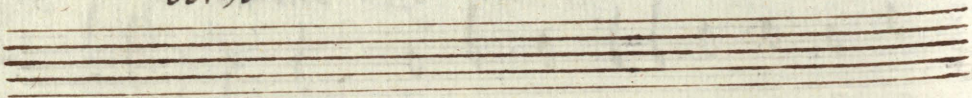
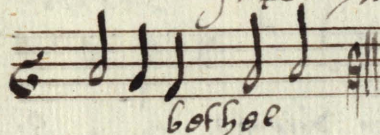




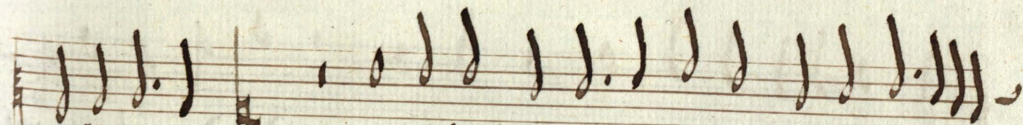
super motus Bothe



super motor both

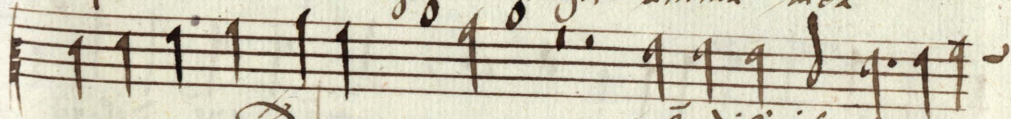


In Lettulo meo per nobile quesi

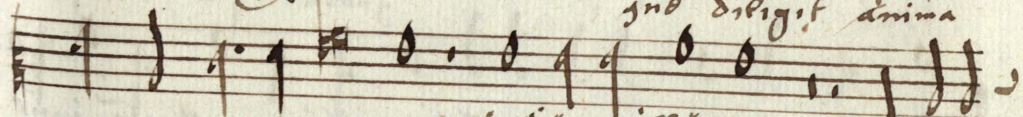


一

in<sup>o</sup> Diligit anima mea

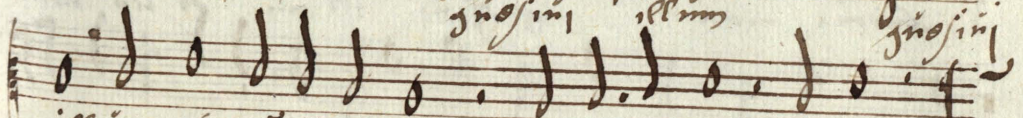


gnō diligis anima



gnosiñ | illm

gnoſin

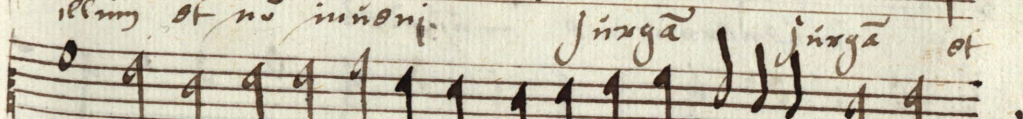


illūy of nō inūonj

Jingā

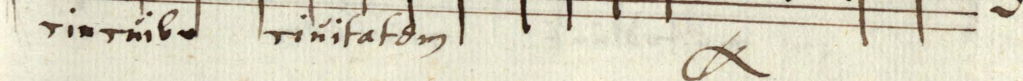
ḥingā

९५



τιν' τμήν

vinifatum

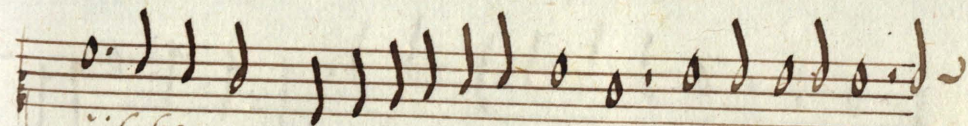




2

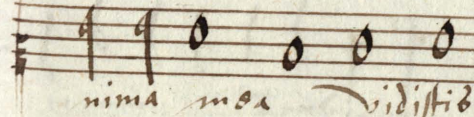
Handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin and are placed below the staves, often with lines of text spanning across multiple staves. The ink is dark brown on aged, slightly yellowed paper.

Verbo et pla  
foas gnora que diligit  
anima mea gregem illum et non inie  
ri innotuerunt me custodes  
qui custodiunt trinitatem si //



nitatem

Nū gnō diligit

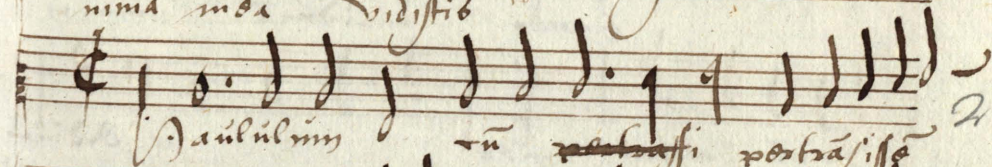


nima

mea

vidisti

fornica traxit



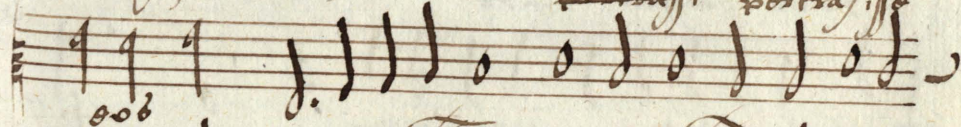
Paululum

rū

pertraxi

pertraxi

282



oob



gnō diligit anima mea



2  
fenui om̃i nōr dimittam

Conor introdūcā om̃i in

domū matris mee Adiuu

uor filie iherūsalem fi //

lio iherūsalem ne suscipias neqz o //

Handwritten musical score on five staves. The notation is in a historical style, featuring various note values and rests. The lyrics are written in Latin and are aligned with the musical notes.

Stave 1: *nigilare* *variatis* *dilectam*

Stave 2: *Donna ipsa* *volit* *Donna ipsa* *volit*

Stave 3: *Donna ipsa* *volit*

Stave 4: *Donna ipsa* *volit*



29.

Handwritten musical score on six staves. The notation is in a historical style, likely 17th or 18th century. The lyrics are in Latin. The staves are connected by a large brace on the left. The lyrics are written below the staves, with some words spanning across multiple staves. The score ends with a double bar line and a repeat sign.

O in galilei  
 admiramini  
 aspicientes  
 in iherosolimam  
 in iherosolimam  
 hic Josue  
 qui assumptus est ad deum

Handwritten musical score on six staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin and are placed below the staves, often aligned with specific notes or groups of notes. The score is written in brown ink on aged, slightly discolored paper.

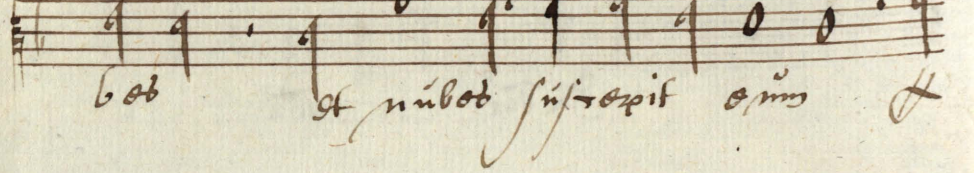
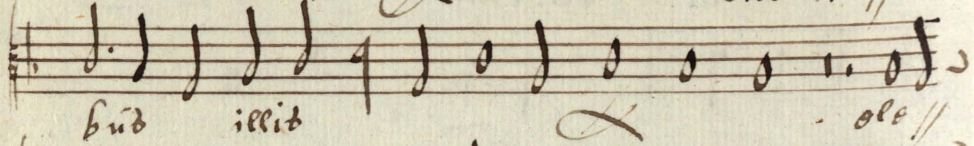
Lyrics:

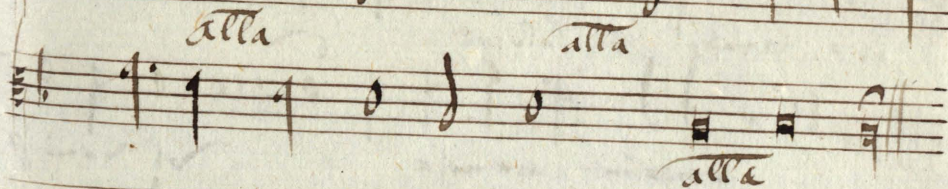
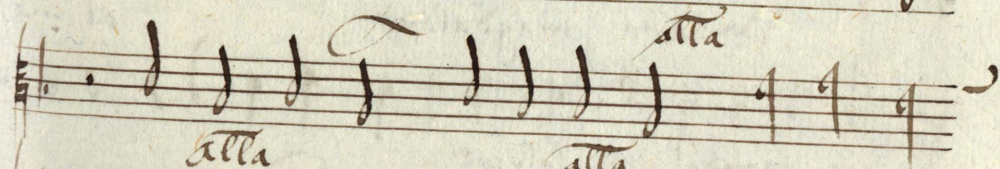
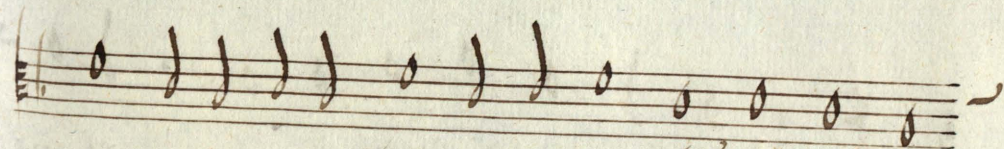
bibi qui assumptus est a volub  
in roolum in ro  
veniet fir  
veniet alla  
Alta alla



Joanna  
Daro

30







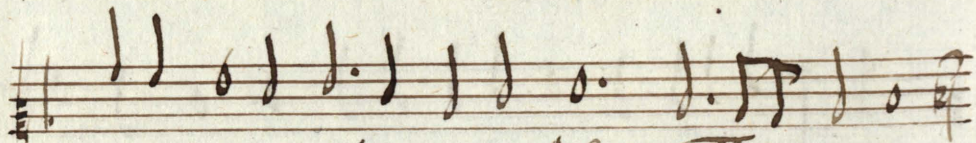
31

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin, with some words appearing above and some below the staves. The text is as follows:

Maria magdalena et ma-  
 ria sarab et salomo  
 omerunt aromata ut veni //  
 ontes Ingerunt resim alla  
 alla et vado

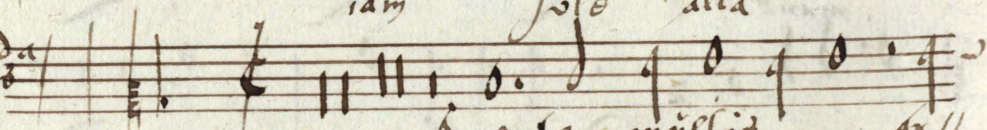
*mano*  
*Una saluatorum*  
*nunt* *ad monitionem*  
*orfo iam solo*  
*orfo iam solo*



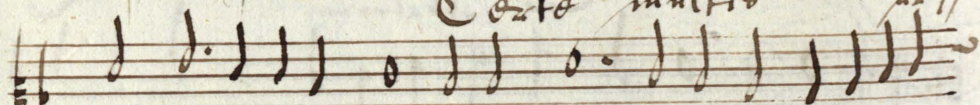


iam Iosef alla

Secunda  
32,

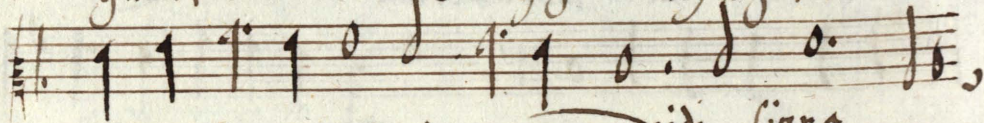


Exultate miltib



gimtib

Vidi signa resurgotib



vidi signa



resurgotib

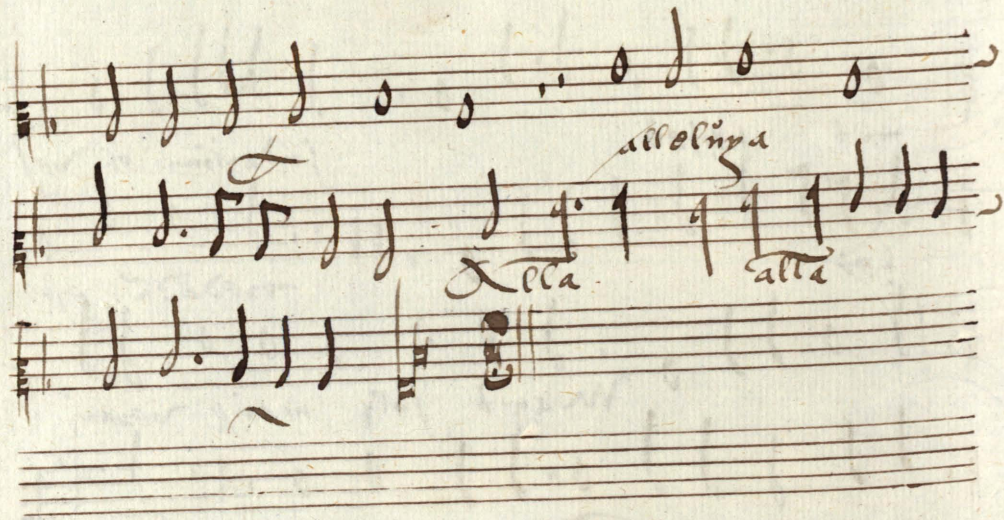
Angeli

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin, with some words appearing above and some below the staves.

Lyrics (from top to bottom):

- sub fessos sudarium et vob
- fess
- credere est
- Magis soli manere verari
- quā in do
- vrms fūrbz fallari fūrbz fal





33. Virgo sancta ratharina ya

The image shows a handwritten musical score on six staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written in Latin and are placed below the staves, often with horizontal lines connecting them to specific notes or groups of notes. The staves are numbered 1 through 6 from top to bottom.

The lyrics are as follows:

1. *thorina*  
 2. *virgo sancta catho*  
 3. *virgo sancta catharina*  
 4. *gracie gemma*  
 5. *alexandrina*  
 6. *Eti regis erat filia*

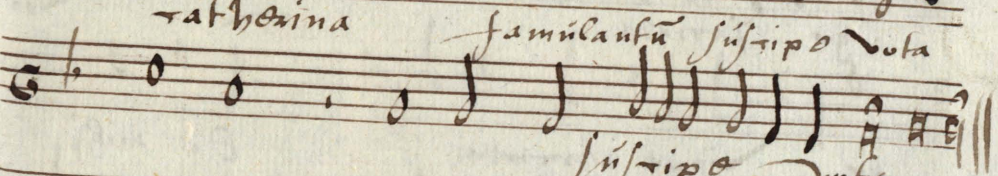
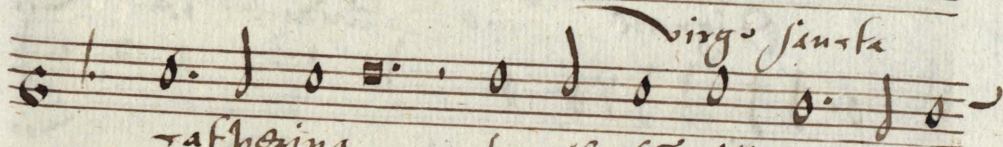
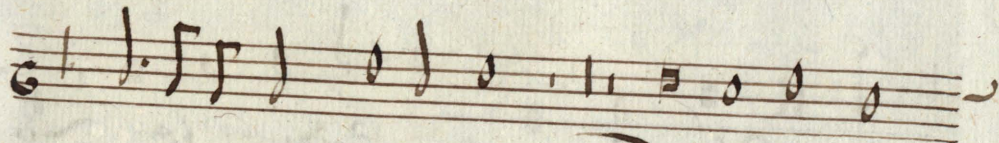


2  
filia fili //

a. filia pudorid Lillia

filia Virgo Gall

thorina  
mator nostra

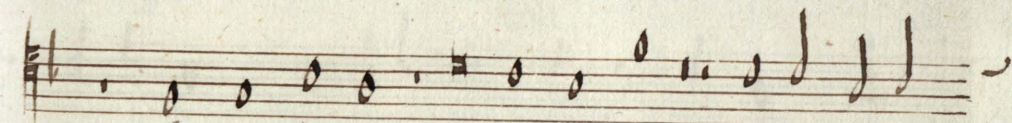


*susripere vota*

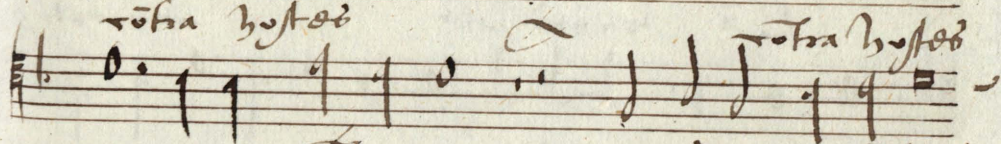


34

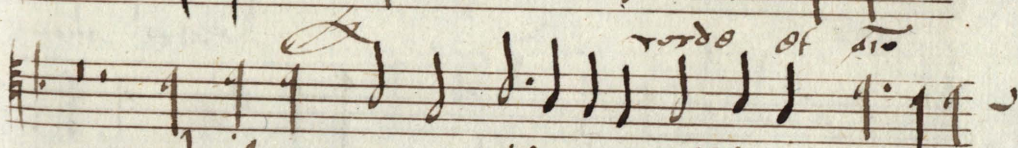




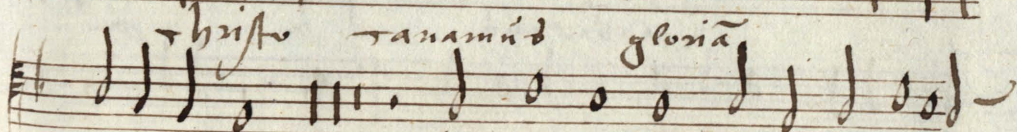
rôta hostes



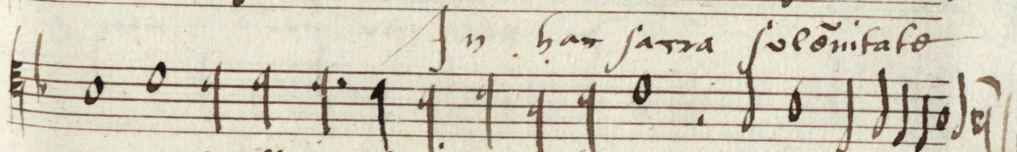
rôta hostes



rôta hostes



Christo canamâs gloriã



In hac terra solônitate

pietasse dei genitricis marie



35

En munditate conserti //

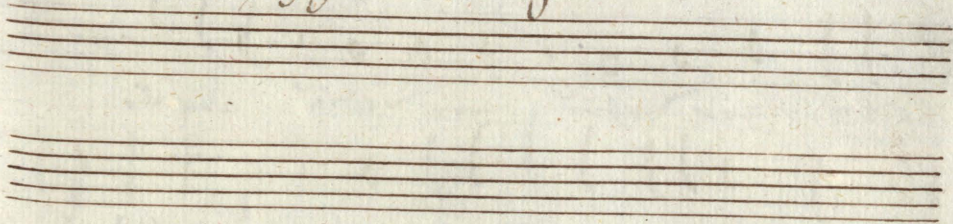
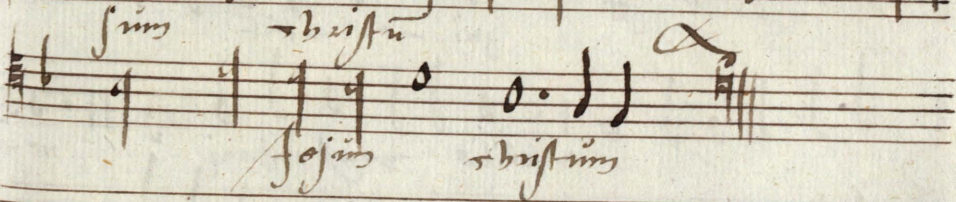
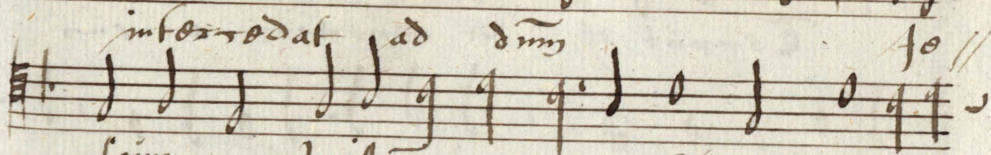
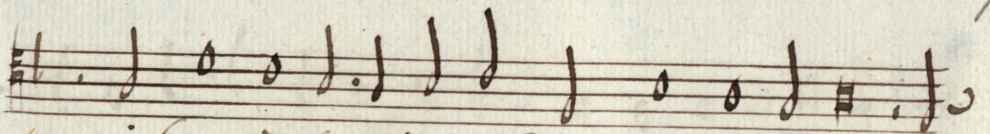
uno beato mari

celebrentur

ut ipsa pro nobis inter //

cedat

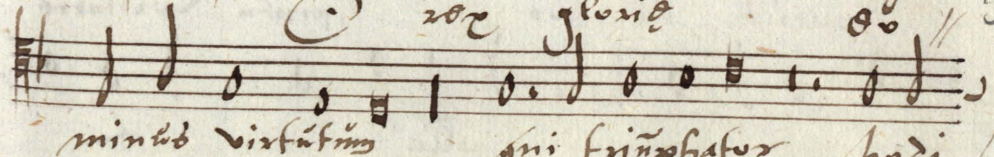
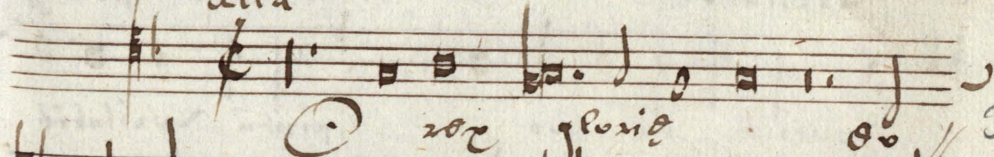
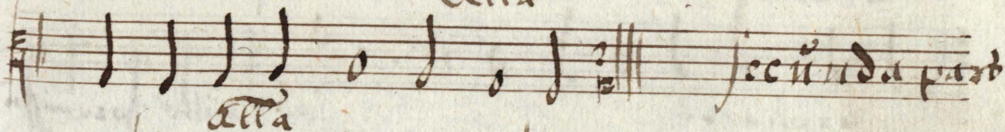
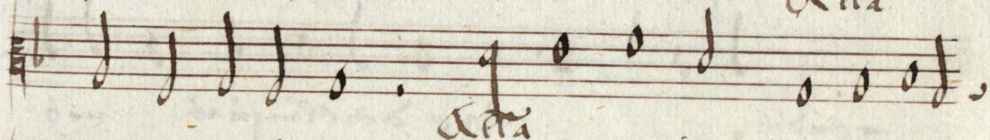
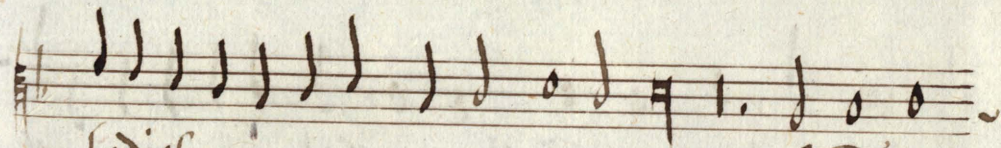
Detailed description: The image shows a handwritten musical score on five staves. The notation is in a historical style, likely 17th or 18th century. The first staff begins with a treble clef and a common time signature 'C'. The notes are mostly half and quarter notes. The lyrics are written in Latin. There are several large, decorative 'X' marks or 'Z' marks placed below the staves, possibly indicating the end of a phrase or a section. The paper is aged and slightly discolored.





36.

Tempus est et reuertar a omni  
 qui me misit  
 nolite consternari  
 ne  
 fratribus et vestris et vestris regibus  
 pro vobis patris et ipse vobis

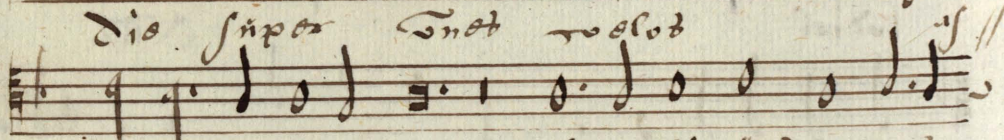


qui triumphatur hodie //



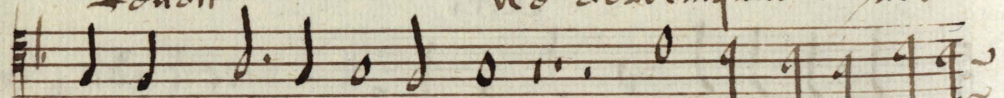


Die super Tuet relob



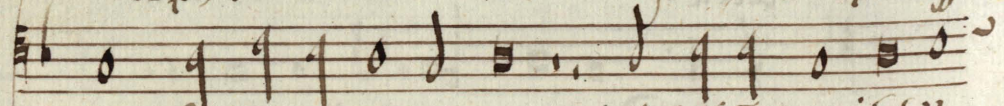
condit

Ne derelinquat nob



orphanos

sed mitte promissu



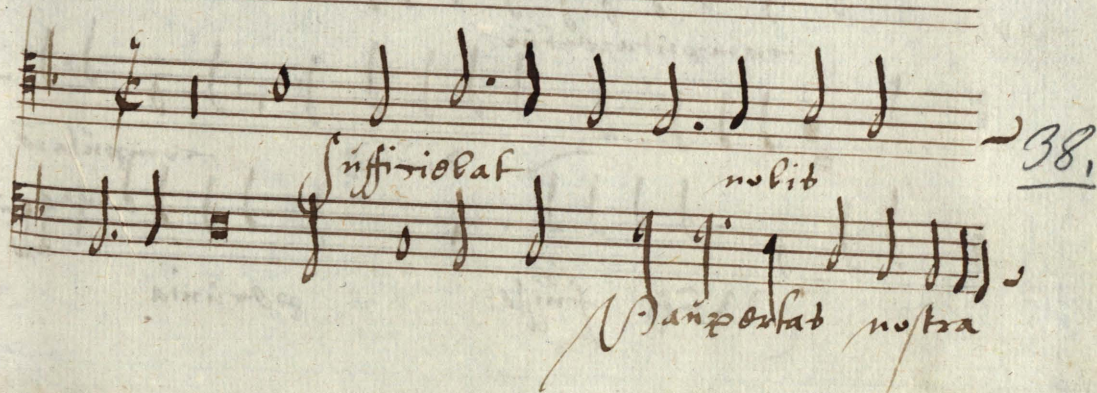
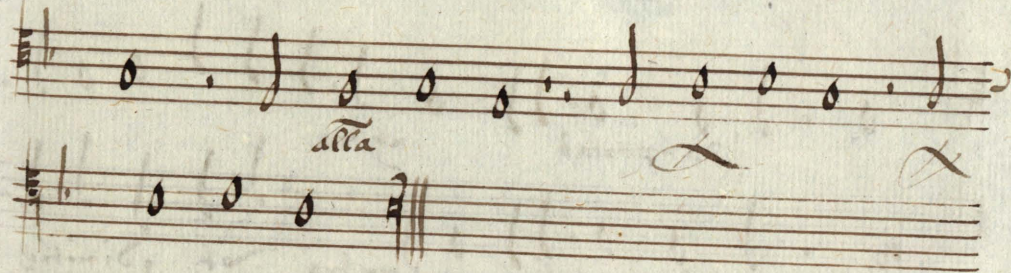
patrit in nob

spiritu veritatis



alla

L

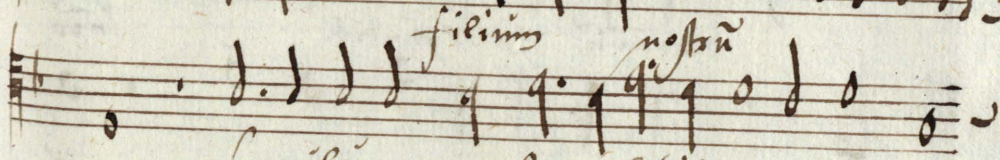
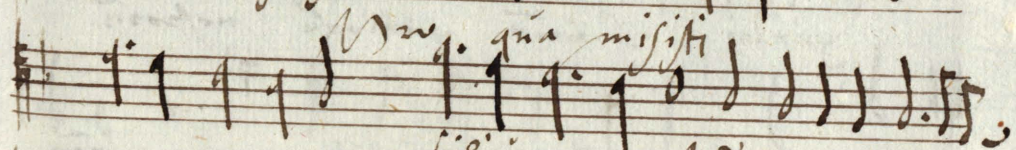
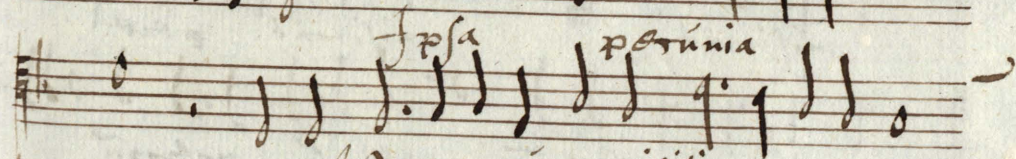
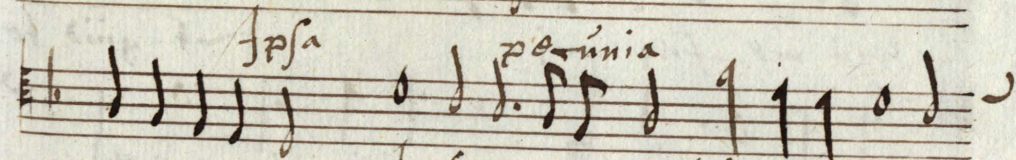
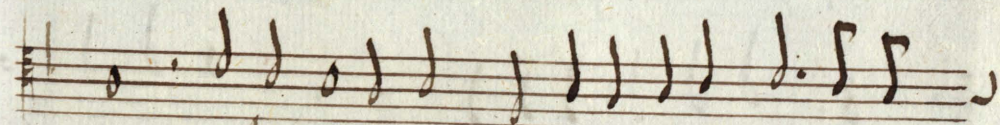




Handwritten musical score on five staves, featuring Latin lyrics and musical notation. The lyrics are:

Vanitas nostra  
Vanitas nostra et diuina  
temporalis  
et diuina temporalis  
Nunc fuisse potentia

The image shows a handwritten musical score on five staves. The notation is in a historical style, likely from the 16th or 17th century. The lyrics are written in Latin and are placed below the staves. The first staff has the lyrics 'Vanitas nostra'. The second staff has 'Vanitas nostra et diuina'. The third staff has 'temporalis'. The fourth staff has 'et diuina temporalis'. The fifth staff has 'Nunc fuisse potentia'. The musical notation consists of notes, rests, and bar lines. The paper is aged and slightly discolored.



Barúlin

sonantibus



2

Handwritten musical score on six staves. The notation is in a historical style, likely 17th or 18th century. The lyrics are in Latin. The staves are numbered 1 through 6. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The lyrics are:   
1. *heri me fili mi* *et gaud te*  
2. *misimut* *misimut* *per*  
3. *guinaz* *Lumo vultoru nostroru*  
4. *barulu sonestitis* *nro*  
5. *barulu sonestitis* *nos*

heri me fili mi et gaud te

misimut misimut per

guinaz Lumo vultoru nostroru

barulu sonestitis nro

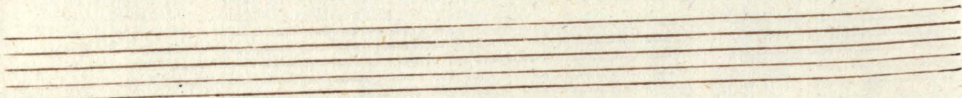
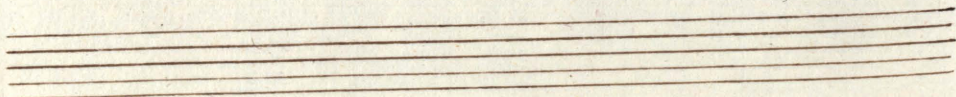
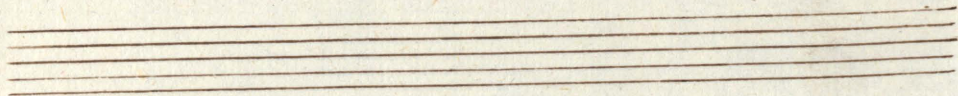
barulu sonestitis nos

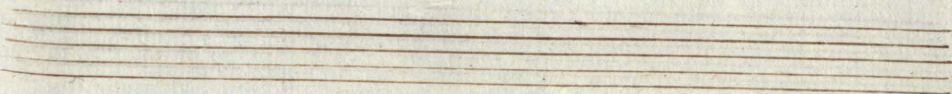
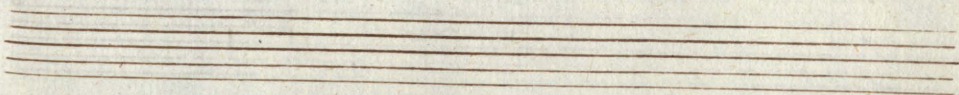
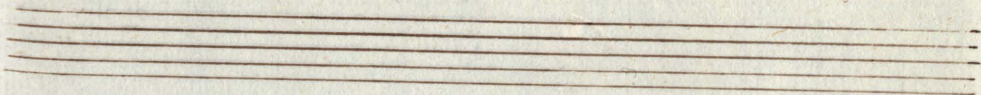
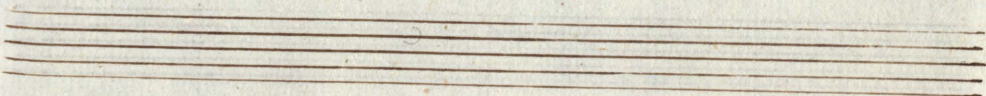
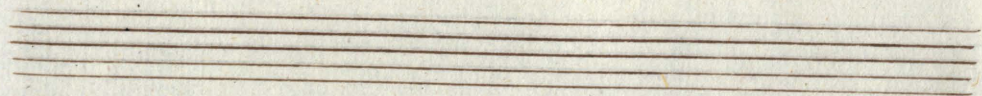
123



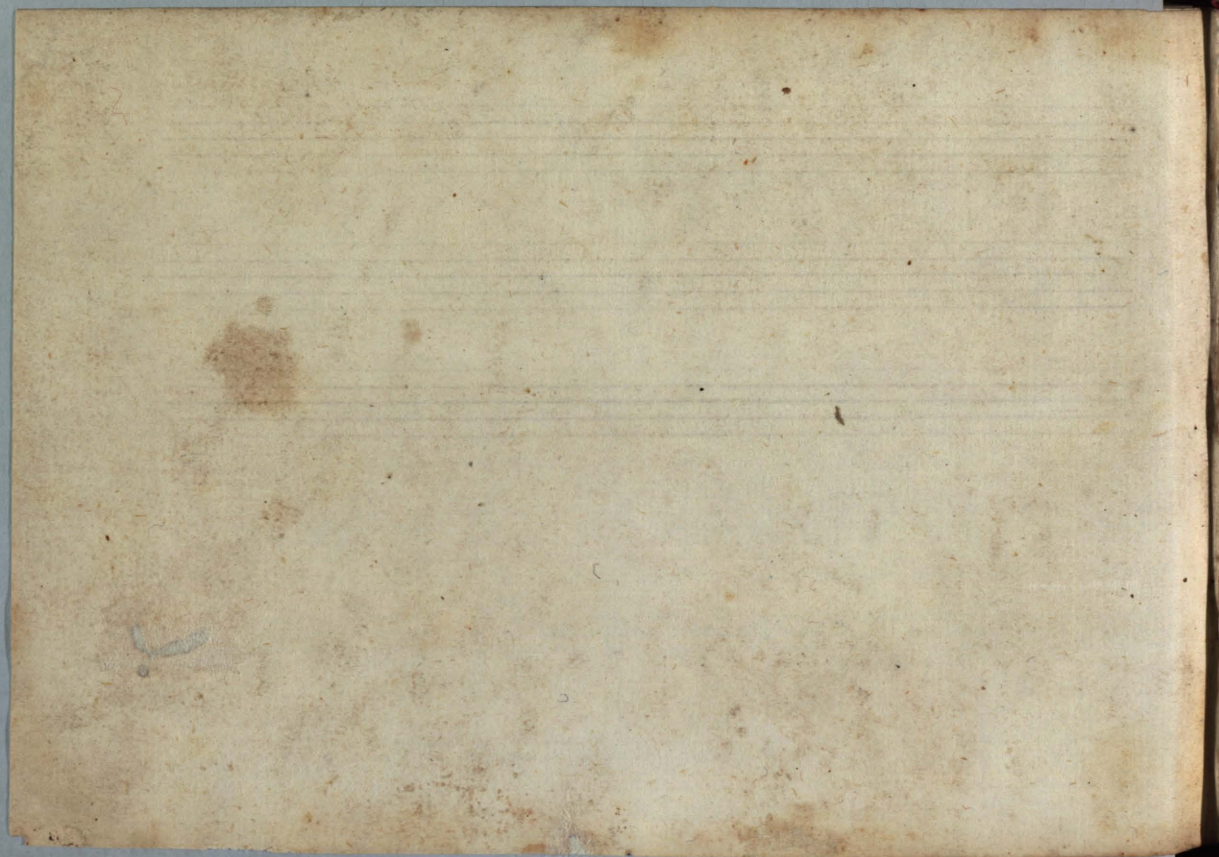
no











Nr.

Ausgang:

1979

I. Schäden:

f, g, i, m, u, p, w,  
zee, zi, zo

II. Behandlung:

4, 5, 8, 20, 9, 13, 16,  
17, 25, 29, 38a, 39, 40

44KL

Sehr





Cim.44<sup>i</sup>